



English Architecture*

BY MAJOR H. C. CORLETTE [F.], O.B.E.

IN considering the qualities of English architecture I hope to be able to avoid archaeology. It will be my aim to do so as much as possible. There are several reasons why this attitude seems wise. Architecture has often been confused with archaeology. The study of fragmentary evidences of design in old forms of decoration has frequently been regarded as a consideration of architecture. But decoration is not architecture. In archaeology we may see and reflect upon architecture if we look for it and not only for relics of decay. To see architecture we must look for design in the main masses and outlines; in the sculptural forms of a whole general conception; in lighted plane surfaces and deep shadowy recesses; in broad unities of shape and colour, whether they are made by studied balance and symmetry or well controlled varieties of changing form. And we must try to find out something if we can of the ideas, motives, principles, that lie in the buildings we examine.

In studying the designing or "devising" of old or modern buildings we look for something that lives, and is creative, not for anything that is a revival of dead objects, a thing for dry criticism or dissection and dull catalogues. This must mean that, whether architects or not, we should go to old buildings and seek to know how and why they were made by practical men. And this we should do, not to copy them, not to revive or restore the past, but to discover what their hidden secrets are. If we do this we shall ourselves be learning how to design, create, construct new works for our present and future needs.

Architecture is a something in buildings when we consider them as a whole and not in their parts alone. It involves both the plan, or arrangement for accommodation, and the external appearance of any work, as a completed unit, together with the many parts that are

all combined and make this whole. And it also involves, perhaps more than anything else, the consideration of the materials to be used, the methods of construction to be employed and the climate of the country in which the building is found. These are the elementary utilities out of which it is made and without which it cannot exist. They are the rugged raw materials upon which mind must operate before building commences and before architecture begins to be released from its tomb of unhewn rocks; or before the product of the furnace and the kiln is clothed or shaped by another fire of energy controlled by mind and marshalled by imagination into things of form that are a new creation.

If we approach old buildings in this way we can read thoughts in them. They will then speak to us. They will have each a voice we can hear carrying a message to us from the past still full of active ideas. They are books. They are the living literature of an age of thought finely conceived, ably wrought, and exquisitely expressed. Whether they be large or small, of simple or complex form, we shall find always something they can teach that will make us better equipped to do good work which a future generation may think is worthy of preservation.

In speaking of English architecture it is my desire to dwell more particularly on the work of that period which began in the early years of the sixteenth century and continued till about the time of the Civil War. It covered, roughly, one hundred and fifty years. We may call it for convenience the Elizabethan age. And in developing the subject it is possible that we may find some things to make us think, but not things to copy or revive. If we find some elements of tradition that still survive it will suffice if a little can be done to restore to them a more vigorous life in thought and action.

We have seen the confusion bred by Italian revivals, Greek revivals, Gothic revivals. And we are all probably agreed that no revival that will mean an effort to

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reproduce the works of the past has any interest for us to-day. But it may be that we can still discover fresh ideas in these old forms of thought that will help us to find new ways of solving questions which we are meeting every day.

Much of the failure that has followed these revivals can be traced to false principles which have apparently governed those who advocated and took an active part in causing them.

One thing seems to have been a common fault of procedure in all these different attempts to change or return to the course of tradition, or to return from a state of affairs in which all real sense of tradition had been lost. That thing was this. Men studied parts of buildings in detail and forgot to regard their form as a completed structure. And surely there can be little doubt that it is form in the mass and whole conception that calls first for attention if we would know anything of architecture past, present or future. Detail and decoration, fragments of buildings, these are not architecture. They are like chapters and paragraphs extracted from larger volumes. And it must be conceded that no man ever appreciated the full idea of a book in its structure and form, character, style, and meaning, without knowing it as a whole instead of by chapters or by chapter headings.

Other reasons helped to cause failure in these revivals. In one case we find an attempt to introduce into northern climes methods of building and design suitable in southern climates and developed to be used where there was much sun and little rain. Or the architectural thought of a Greek or a Latin race is imposed on a Gothic people. Again, we find that revival in one country may be, as it was in Italy, an attempt to return to, and recover, their own national tradition that had been lost. With the people of that country and climate it was a legitimate aspiration. It was an actual effort to revive something lost. But to carry this same attempt at revival beyond the borders of the country where it was revived and try to make it apply where it had never been known as a native tradition was to falsify history and destroy one national tradition by the introduction of another and an alien one.

The Italian revival in Italy was a revival of a native and a Latin tradition. The introduction first of Italian detail and decoration and then of Italian, and, later, of Greek, form as well as detail into England and other northern countries was not revival. It was not a return to but it was a destruction of, and a break from, English tradition. And however much we may have learnt, and may still learn, from the many beauties of detail and of form Italian work possesses, it will never become a truly national tradition acceptable to and welcomed by a Gothic race. It does not appeal to their native instincts or to their inborn feeling. It is a culture, a

southern plant in a northern soil. And it will never really thrive without a large variation and free handling that may make it conform to native ideas and national needs.

The Gothic revival in England was a national revolt against a condition of things which found us without a national tradition. It was an effort to retrace our steps so far only as to find again, if we could, the ends of some lost threads of a native tradition, one that was a natural root in a national soil. It was the Gothic mind trying to find its lost bearings; a national desire for the recovery of a dissipated heritage. In Italy we had seen earlier the same laudable attempt to recover a vanished school of tradition. Both these efforts were successful in some degree. They were also a failure. They both succeeded in showing that valuable traditional schools had stopped growing. They both failed to revive the real forces by which tradition had been working. Both tried to go back and revive a dead past instead of picking up the life threads that remained, wherever they could be found, so that they could be connected back into the old nerve centres to let the life that was gone live and grow again from where the breach began.

The Italian revivalists in Italy were too much satisfied, in architecture, not in sculpture, to go only so far back as to seek a restoration of the Roman details of the one tradition they considered to be a national heritage. They had another well developed tradition but it was Italian and not Roman. It was akin to that similar tradition Dante used to erect one of the greatest monuments of the human mind. This was a truly architectural achievement in the world of literature. Though his epic was aided by ideas derived from both Greek and Roman sources, he copied from neither of these.

But that Roman heritage in architecture which this revival used had its source and origin in an earlier legacy that Greece bequeathed, of necessity, to Rome. The Gothic mind in using Roman architecture as the foundation from which to start its own traditions had, like Dante and like Chaucer in letters, taken Greek form and Roman construction as the substance upon which to build new thought in architecture. And their success was evident through all Europe. The Byzantine builders did the same. And in Byzantium it was by developing new form and new structural ideas out of Roman structural form that the great masterpieces of Byzantine art were created. But it was by Greek thought mingled with the strong Gothic element in the Eastern seat of the Empire that made this growth become possible.

If the Italians in the fifteenth century had disregarded national archæology and the study of Roman details in Roman buildings, aided by Vitruvius after the discovery of his book details of Roman "Orders," their great activity of mind might have given us some new form

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without so much old detail repeated, reiterated, till it palled. It is true that in some of the buildings of the Italian revival different conditions of life and new methods of construction led to the discovery of forms not derived from history. But on these forms much familiar Roman detail was used. Functional parts were reduced in scale and applied as decoration. Many architectural results of this procedure are to be found in the important buildings in Florence, Venice, or Rome. While the Lombardic tradition still thrived side by side with the effort to use archaeology, much power of invention was shown both in form and in decoration.

Had the Italians gone back to the real source from which the Roman temple and Basilican forms were derived they would have seen that the detail in those Greek originals grew naturally out of structural form. Decoration was both derived from and added to functional parts in these buildings. Those parts were essential elements of a structural whole. And by this means they were made to tell in the expression of an architectural character by which the main idea was illustrated and illuminated. But this decoration was not exclusively nor mainly in the form of applied ornament. The Greeks did not swerve from what was with them a reasoned, a practical, and at once a beautiful tradition. They had no sympathy with those little eccentricities which John Shute, a painter in the sixteenth century, with a quite English honesty of mind called "tricks and devices." He learnt and he copied, in Italy, the Italian "tricks and devices." He borrowed what they had borrowed from Rome and Rome had borrowed from the Greeks.

The great pediment the natural expression of the roof, the structural form, became with the later Italians a little idea of decoration built on to the surface of a great expanse of wall. The column, the whole "Order," the entablature, with base shaft and cap, was used not only as a structural entity but also as a decoration applied to surfaces. The "Order," except in occasional examples which exhibited the grandee manner, was not used as a unit of scale for the whole building. The Greek rationalists in the age of Pericles may have been subtle. But they knew how to state one single simple idea in architecture, how to make it clear, and when to leave it alone. They also knew when to stop repeating or elaborating it.

Yet we speak still of the Renaissance in Italy as a revival of learning! Was it learning always? Was it not often, especially in its beginning, a form of mimicry which, in its attempt to imitate, lost sight of the essential things both of character and of form? The "Orders" according to the architectural prescriptions of Vitruvius were to become decorative appliances in late Italian hands as they are too often now. And this is "scholarship" in architecture! These orders became part of

the furniture of building. They were put on as a "frontispiece," as a veneer, added to the actual thing that was the building. They became meretricious additions to bald structure. For without this superficial veneer many of those buildings, stripped of their patch, their powder, and their colour, were truly bald, for they had little architectural form. Their interest was provided by this surface prettiness. And this prettiness had undoubtedly much cleverness shown in its compilation. It had much beauty as a sort of modelled incrustation of marble or stone put on in solid materials, but given rather in the way a painter would do it with a brush on flat surfaces. It was not architecture as the Greek and the Gothic masters understood it. But it was often fine decoration, sometimes with a varied character, though frequently dull by repetition. "Order" was imposed on "Order," large or small in scale, as the frontage or mass of building to be treated allowed. But each change of order suggested a change in scale till unity was lost and chaos with disorder ruled supreme in a later century. In the West front of St. Peter's there is an example where one order was used, and allowed after the Greek manner, to set the scale of the whole building. But this colossal order compelled the use of colossal scale in the subordinate parts so that the scale defeated the whole purpose of scale. Every idea of relative proportion is lost and the size of the building is not felt: it carries no conviction. It makes little immediate impression by its great shapes, because we necessarily measure size, not by bulk in the mass, not by bulky parts in themselves, but by the relation, the relative relationship, between the scale and proportions of parts compared with the whole or of a human being in contrast with the works of man.

If we turn to consider Gothic conceptions in architecture we shall find that they possess much the same sense of unity in design as the Greek builders expressed so well. In their essential nature both these traditional schools followed like principles. These principles showed that structure was the necessary element by which form could be, and should be, developed. And all changes of essential form were to be derived from structural needs. In fact the plan, with the use for which a building was made, was the foundation out of which all real building tradition and architectural design arose. Climate allowed, or demanded, certain forms; materials dictated some methods. But these all met together and were combined in one. And it was the functional office, the structural nature, worked out as a building problem in every subordinate part, that provided new ideas, suggested differences of form, and gave architectural importance and interest to the finished work.

This practical basis made all good architecture reasonable. It gave impetus to thought. It made the creative aspect of the art rest on common sense while it

was contriving to make each useful thing a piece of beauty in a beautiful total conception. Our creative effort must begin with things, not abstract ideas alone. And we so come back to fact and find that necessity in building is the mother of invention in architecture. That is how the Greeks, within their limits, were architectural inventors. And it is by this same means, using new method, that the Gothic builders became such architectural creators.

There are few things so remarkable in the history of the arts as the apparent ease, the entire freedom, with which the Gothic builders turned from one kind of work to another. And when they moved from one problem to the next they did so with their characteristic energy of action and of thought. They approached their task without fear, and attacked it without misgivings. For every new enterprise they were ready with fresh ideas. And in building they seldom, if ever, said the same thing twice over in the same way. They took things as they came, handled them and left them, and passed on to the next adventure, never looking backward but always forward to see what might be coming. They lived, architecturally, not in the past but in the present, doing what it demanded, not waiting but moving on to meet the future.

We see this in their parish churches and in their vast cathedrals. Differences in the materials available caused a change in details of structure or in colour. Differences in construction gave varieties of outline; differences in plan gave them variations of form and altered the disposition of their masses. Sometimes this variety was filled with added interest, an interest that was felt most in the way the larger surfaces were relieved with a wealth of detail distributed all over the walls. Sometimes the decorative interest was reserved for use where special emphasis was needed, and as a contrast to plain surroundings. And sometimes the whole surface was left untouched and unbroken by any exercise of a fanciful imagination. Ornament was used where it might be appropriate. But it was entirely discarded where it was not required or its addition was unnecessary or unwise. This is to be seen in their castle buildings. And these teach us very much about the way severe shapes and masses, simple outline and a wide expanse of wall, can be made to serve their practical purpose and be at the same time a fine architectural idea. As the conditions of living became more settled and more secure, this same type of structure is given a new character. It begins to reflect, in its walls, entrances, and windows, the altered mode of life. And when this kind of building was no longer a need the same free and traditional powers of design were turned in other directions. The new results were equally sensible and practical, equally beautiful, in their own peculiar way. Presently the cottages were able to move away from the protectorate of the castle or abbey

precincts, and they began to cover the countryside. We can imagine that an impetus was given to this movement by the Act of Elizabeth which required the provision of a certain acreage for every cottage holding. After about the beginning of the sixteenth century, and while the national Gothic tradition was still a vigorous thing, a great architectural and agricultural settlement was going on. It was industrial, though not industrial in the sense that we have used the word since the eighteenth century.

If we examine the old cottages of the period, the comparatively few that remain, or the houses both large and small of which there are many in all parts of England, it is still possible to see what the Gothic mind, working through English tradition, could do when it was turned away from ecclesiastical to secular building during nearly two centuries. And if we look at these buildings we can avoid all questions of an archaeological kind and concern ourselves solely with those that are architectural.

The plan of any one of them would in all cases be full of interest for many reasons. In some directions the economic or domestic restrictions and the needs of planning have been the cause of altered forms in our buildings to-day. But if we retain now any of the fertility of resource and invention of our architectural ancestors these are only changes that bring with them an added interest and new opportunities for design to use. There can be little doubt that in England those powers that are required do still remain. In many ways this has been proved to be true, particularly in the domestic buildings of recent years.

What is it that these old cottages tell us of design? For the fact that they do possess design, and design of a very high order, is clear to any architect who has tried to build one. I say tried, for it is a case of trial where we see so many signal failures that are full of effort and no result that pleases. It is this evidence of effort that chiefly spoils them. For the old cottages are such masterpieces that we see no apparent effort. They look as if they grew like plants, and as easily, as naturally, as these from the soil they rest upon. And yet it is this very absence of effort in their appearance that proves the skill that made them be so fine. They are like Baconian essays in form, or like sonnets from Astrophel to Stella in their brevity and finished shape. They are the very essence of fine art, tersely put, compressed, condensed, in every line of their rhythm, not saying too much nor yet too little, always speaking to the point and never wandering from the subject with which they have to deal. The mistakes we make in making them are nearly always over-statement, prolixity of thought, confusion of idea, and ungrammatical expression. We allow ourselves to be led away from the aim and object they propose. And we end too often by producing something that is neither a respect-

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able cottage nor a modest house. If we try to seek for the reasons why, we need only look at what our earlier masters in building did with such evident ease and so much success. They always kept their general form and outline extremely simple. They expressed no commercial vanities because, as we like to think, they knew of none. And they carried on a local tradition of sound practical craftsmanship in doing their work. All the beauty of it rested largely on this. For any work that has some honest thought, affectionate care, and homely skill embodied in it is seldom, perhaps never, really ugly. Our failures seem to be the result of too much design or too much evidence of an effort to make a design. We do not eliminate enough both of the designer and of his striving aims.

The quips and cranks of fussy prettiness destroy breadth, simplicity, and repose. And by breaking up the only small surfaces into patches, with changes of colour all clamouring and asserting their presence, every feeling of unity is lost and confusion rages everywhere. Too many materials of too many different textures and colours are often used. Ornament is provided where none is required. The roofs become alive with many rampant moving lines. Chimneys are thinned till they look like hop poles and not seldom but often the walls are cut in two by a strongly marked horizontal line. This line makes the cottage look as if second thoughts had suddenly arisen when it was halfway up from the foundations to the eaves. Or it gives the impression that the half of one cottage has been hoisted bodily above another. It may be art. But the height and length and breadth of all that is good in art is to hide the artifice that makes it fine. It was this modesty, this unobtrusive courtesy of feeling, that made all the old cottages homelike, because in a home there must be, and there can be, no shams.

When we turn to consider the architecture of the larger houses of this Elizabethan Age we see what seems a limitless range of varying character. There is no dullness, no monotony, and yet we find no apparent striving for new effects. And it is all very human. Human life, human thought, human work and human worth is to be felt deeply in it everywhere. It speaks of humanity. It appeals to every fine human instinct and affection for it is so humane. It takes a place, in England, next to the Gothic churches as an exponent of what strong character can do when it reaches towards ideals in life or art, and relates the facts of truth in terms of beauty.

In these works we find the same restraint, the same reserve, the same versatility that is to be seen in the cottages of about this time. The scale of the buildings is naturally larger in the mass, but the ruling idea seems to be similar. For there is always in them a natural reticence and dignity that seeks no special notice, and claims no peculiar regard. And when fancy is allowed

to play on them, for it can and does find room to play where no rigid formal rules debar its use, it continues to develop new themes for the imagination to act upon under a self-respecting control. It is never exhibited in a heavy parade of style, and it is never lost in a riot of extravagant conceits. It is always filled with a gentle, a reasonable, feeling of refined capacity not over anxious to expose any cleverness, or acquired scholarship that might even seem to say, "Behold how fine and how learned a thing I am!" They were entirely without any aggressive egotism and retained their English homeliness of demeanour whatever they cost or however great or small they were in size. And they never degenerated into the pompous grandeur of some foreign palaces, nor grew so large and unwieldy as to seem more like great piles of city buildings planted in the open fields. These houses always appear to grow out of their surroundings. They belong to the soil where they rest, like the quarries and woods that provided the materials for building them out of their own friendly and familiar neighbourhood.

In their external design there is to be seen the same absence of division into distinctive parts. Even where we find additions to earlier fabrics this adding is done nearly always without destroying the necessary sense of unity. And though in this way all earlier work was respected where it was retained, yet the new was frankly new, moving along on the large current of tradition, and refusing to go backward to find fixed ideas or build false history.

It is not possible, it is not desirable, in a short essay on a great subject, to do more than try, quite briefly, to suggest broad views and some general ideas. It will be sufficient to indicate a few of the leading characteristics that seem to be part of the permanent equipment, the stable principles, upon which an attitude towards questions of design appears to be based by these tradition builders. For they were builders of tradition. Tradition itself is a building built with thought and not with stones alone. And if there is little or no thought but only memory, and rule-of-thumb, incorporated in their work by those who build, tradition dies and architecture becomes extinct.

These men, we observe, were building tradition. And how did they proceed? We have considered their general attitude, and may now look at some of their methods. That they were always the result of practical common sense and not theories of composition or design is evident. For they cared nothing for precedent as a fixed index of permissions and rules. If we look at the way they built a wall we shall see that from the ground upwards to the parapet or eaves it was one expanse. It was not cut into parts by strong horizontal divisions of marked emphasis. In houses where wood was used, construction was design. No

wall plane was broken up by artificial and arbitrary means.

In brick or stone walls a drip mould, or string course, was used, it is true, as a light line drawn across the surface of the wall. But it did not necessarily mark a position of floor levels within the shell. And such a line was always quite subordinate to the main horizontal elements near the ground or near and in the roofs. This small moulding was small because it was not used to make a great shadow for effect in a climate where darkness below horizontal lines might breed damp and decay. The purpose of this line, moulded or plain, seems to be clear. It was a weathering along the length of the wall to cast from its face as much moisture as it could, and to keep the surfaces below it dry. For it helped to throw the running drips of rain as far from the window-sills as possible. It served the same office in the lower parts of the wall as a coping did on the top of the parapets. It is clear that every parapet had a function to perform. It prevented moisture from entering the upper edges of the walls. And it was weathered to cast the water away. These parapets were always so handled in design as to keep their feeling or character in sympathy with that of the building as a whole. Sometimes they were quite level, straight and severe. Sometimes they were broken into a delightfully varied, almost undulating line to make them less rigid in their look; perhaps in response to some idea of playful fancy struck elsewhere about the walls. But their office, their practical function, was not overlooked however much they were changed in the smaller details of their form.

The windows were placed where they were wanted, where they would be most required, always no doubt with some definite consideration for the general appearance of the building. But they were not allowed to override and control the entire design. Strict ideas of balance and a forced symmetry did not rule. They were used but they did not become sole masters of the situation. If there was balance and symmetry, or a sufficient feeling of ordered design, in the larger parts of the main masses, the subordinate and practical features, like these windows, were handled with an easy freedom that gave the whole a variety to counteract what might become monotony. The windows were for light and not for the amusements of design apart from their usefulness. There is no doubt that windows were made much of as an architectural opportunity. That was natural and showed a sure sense of architectural resource. But use was their first and not their last consideration in placing and shaping them. Their shape and size was full of variety in any one house, and they were changed in shape and size in every different house to suit every difference in design. They were often so large as to occupy almost the whole space of a wall. And when this was so they produced

no sense of weakness. For they were never great gaping voids like holes knocked through the masonry. They were rather like patterned diapers pierced through the mass of stone or brick. And though they let the light go through, the surface plane of a wall was not destroyed because they still remained a part of it, and carried easily, by a device of posts and rails, mullions and transomes, piers and beams, of stone or wood, all the weight placed over them.

The roof forms, the gables, and the chimneys were used in all cases as most important parts of the general shaping or outline of the architectural masses. And these shapes or lines were as a rule kept as simple and direct as possible. Complicated intersections among the roof slopes were avoided. And the carpenter's work supporting them could as a consequence follow with simple structural methods. The line of the gables seldom followed any eccentric shape. But the stiff strong line of their copings was changed in some instances and given a stepped, or other, form. The chimneys were looked upon with great favour, even affection. They were a somewhat new thing. But they were a practical need in these houses. And in their builder's hands they were developed into an asset of great architectural significance and beauty. Their relative importance was expressed quite clearly in their shape, their size, and their bulk, as well as by the care with which their lines were designed and by the decorative detail that was added, with so much valuable effect, to their main forms. When they were associated with roofs of considerable height, having a quick pitch for their slopes, these chimneys were lifted high up like watchers above the whole building. And they rose up like this for good sound reasons of a practical kind. For height helped the necessary draught; and it also made it possible to avoid the disturbing effect of cross-currents of wind moving over the roofs, or passing by any surrounding trees or higher parts of the building itself. These few obvious remarks will serve to show how nearly everything can be made beautiful out of next to nothing by those who know how to do it. And that these men did know how, their buildings prove beyond a doubt.

To attempt even a short description of some of these houses would be tedious; to give a bare list of them would mean an almost endless catalogue. To appreciate and really know them they must be actually seen. And once seen they are always admired. This admiration increases with the knowledge we can gain by intimate acquaintance alone. Any illustration of them can only be in the nature of a first introduction to beautiful things which are things in kind; but they are in fact, like all the works in which a Gothic thought still lives, things with a strong, an all-pervading personal quality; so full of a winning charm, and a most inviting loveliness and beauty, all their own.

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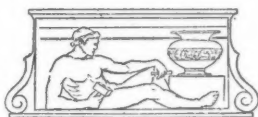
The important matter to observe about all this peculiar power in architecture is that it rests on nothing that can be called anything by name in terms of scholarship. It has no labels. It depends on no convenient rules that schoolboys use. It is above and beyond them all. These buildings clearly have in them a form of speech. And there must somewhere be a grammar in that speech. But it seems to defy analysis. It is therefore the despair of scholars who are schoolmen, though it has always been and will remain the school of great scholars who are workmen, designers, devisers; men who can and must create in and by works, not words. For these reasons the text book of all Gothic art is a text of brick, of wood, and of stone. And it can be read in the buildings themselves alone. They are the only volume in which the secrets of the builder, the craftsman, or the architect and master workman are truly revealed.

There is little need to urge the Gothic character and quality in all these houses. It is evident. It is obvious. And it is generally admitted. That many showed in part, and mostly in small details, some evidence of Italian influence none can, or need, deny. This only proves an English readiness to be receptive and to use contributions of skill and of idea from all quarters. The growth of the whole body of the national language in all its literary forms showed the same power to absorb useful elements. But it should have been the same in the language and traditions of architecture as it was with the language of the nation.

In the one case the imposition of a foreign tongue had been refused and rejected more than once. In the other, as the history of English architecture shows too clearly, a foreign idiom was imposed by foreign scholarship, brought from foreign schools, both by foreign and by English agencies.

A question may be asked. What use is it now to dwell on these particular buildings? We have already much knowledge of them. That is true. But it may be said we can never know too much about them. And we shall probably never know all the different influences and powers, mental and social, political and ecclesiastical, that brought them into being. Our purpose in studying them is to try and find, or to suggest if we cannot find, some of the ideas, the principles and methods of work, that seem to be hid in them. It is important that we should know more if we may, because they are the result, the evidence of what an English national building, and craft, tradition could do. For if we can see how they worked who used that tradition we may recover a way to freedom, a way of release from many misconceptions which have long held English architecture in the chains of custom foreign to its own origins.

This English tradition was a real living thing. By it, English architecture was made a compelling, living force, and by that tradition, and it alone, can we revive this architecture again to-day and make it as vital as before. Are there not many signs that this tradition is being recovered?



Preservation of Ancient Monuments and Historic Buildings*

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I DO not think it is necessary before this audience to attempt to state a case illustrating the value of preserving our Ancient Monuments and Historic Buildings. They are a part of the culture and history of the British people, and I propose to take it for granted that we are in agreement as to the essential need for their retention and preservation. These buildings are a signal record of a previous social tradition which brings down to our mechanical and competitive age a suggestion of a saner spirit and finer method of life. It has been well said that "the present is charged with the past and is big with the future": and that the more perfect and ordered the record of tradition is, the more the race of man becomes as one; living, learning and advancing. It is, therefore, the more interesting to be able to record that the value given to buildings and historic monuments at the present time would appear to be increasing year by year. This interest or sense of value is not spent upon works involving a soulless repetition of ancient detail and models, an archaistic idolatry of restoration, but is a due and effective renewal of the material and spirit of a past time and its usages, which attempts to give a clear historical synthesis involving a re-orientation of the study of tradition.

Before discussing the question in detail, I should like to suggest to you first of all what we mean when we use the word "preservation." Clearly we do not mean restoration, or replacement of what is gone; we do not mean renovation or renewal. These latter phrases are dangerous phrases; they are sometimes used by people—entirely conservative in their sympathies—as though they were interchangeable with the term "preservation." Of course they are not interchangeable; and it is necessary to define the word "preservation" as meaning a method involving the retention of the building or monument in a sound static condition, without any material addition thereto or subtraction therefrom, so that it can be handed down to futurity with all the evidences of its character and age unimpaired. Restoration may be a word justifiably describing a method of preservation, but I wish to make it clear that that method is not the method advocated here.

There are two main advantages in rigidly adhering to some such general interpretation of the term "preservation" as I have suggested. One is that it is incumbent upon the technician dealing with the work of preservation to sink his individuality to the

utmost and merely to throw up the distinctive character and individuality of the work of the mediæval constructor. You will doubtless agree that it is of primary importance that the work of the mediæval constructor should be preserved without any alteration whatsoever, if that is statically possible; and that in no instance should repetition work involving the construction of even technically accurate and perfect replicas of a feature of old work, however beautiful, be permitted.

The second main advantage I have in mind is that the methods of preservation advocated here involve vastly less expense than the methods of restoration, renovation or replacement. Many instances could be given of this, and in these difficult times of financial stringency the virtue is twofold, one in the limitation of Government expenditure, and two that the limitation directly preserves unimpaired, and in its original form and character, the monument or building being dealt with. Indeed, it should be an invariable rule to spend as little as possible upon the work of preservation of a building or monument. There is, however, need for further definition. The work of preservation should aim at some finality so that repeated returns to the structure need not be made; restless, continual and piecemeal patching of a monument is rightly provocative of criticism. Indeed, with many great structures such a policy would be extravagant in the extreme, as the question of scaffolding alone is a prohibitive item of cost.

As to the terms "Ancient Monument" and "Historic Building." The first has been defined as a structure under or above ground which possesses value as an historic or artistic monument. It may be a movable or immovable object handed down from a previous age, which as a structure or erection has specific public interest by reason of its historic, architectural, traditional, archaeological or artistic interest.

The term "Historic Building" could clearly be comprehended as coming within the definition of "Ancient Monument," but the expression generally is used to denote a building which still partly retains its character as a building for use, although it may or may not be in use as originally designed. Historic buildings in use must be subject to some elasticity of treatment, more so than the buildings which are not in use as structures to afford cover, or which are not functioning for any purpose as occupied buildings.

The treatment of Ancient Monuments in the past may be referred to under three headings—the first, regrettably represented by the word demolition; the

* Read before the Society of Arts, 12 December, by whose permission it is published.

PRESERVATION OF ANCIENT MONUMENTS AND HISTORIC BUILDINGS

second, by the word restoration; and the third, by the word preservation.

The first phase clearly can be said to date from the dawn of history and to have been arrested in part only so late as the early years of the nineteenth century.

The restoration phase approximates roughly with the nineteenth century, but the effects of this phase are, of course, in evidence to-day.

The true conception of preservation is quite a modern conception, and its early and tentative proposals as a consistent scheme of treatment hardly go further back than the period within the memory of living man.

Demolition applied to buildings which at the time would surely be called historic buildings, and which to-day we should look upon with the utmost reverence and respect, was universal amongst Greek, Roman and mediæval builders.

The expression of national greatness and the rivalry between local communities in the erection of monuments more magnificent than those erected by their predecessors were always in the past considered a sufficient excuse for the total destruction of earlier work, nor would it appear that any sense of guilt existed when this destruction was undertaken.

Even the great masters of the Renaissance in Italy, who founded much of their work upon the work of the ancient builders of the past, appeared to be quite content to destroy and to utilise the material with which these older monuments were built, for their own erections. Although there is a record that as far back as the fourteenth century the city statutes of Rome banned under heavy penalty the defacing of the vestiges of the ancient city, these statutes would appear to have been largely disregarded.

The growth of archaeological research in Italy in the fifteenth and sixteenth centuries may well be said to mark the starting point of a more intelligent appreciation of the works of the past. Practical results did not follow as yet, and when they did follow the practical work was rather in the nature of restoration than preservation as previously defined.

Even when archæology was studied scientifically, Lord Elgin would seem to have had no compunction in removing the treasures of Greece to this country, while as late as 1877 Cleopatra's Needle was brought to this country and set up by the Thames to decay under the acid-laden atmosphere of modern London.

Without any apparent discrimination the Gothic architecture of France was robbed of its ancient fittings; and similar destruction was being wrought in this country at Salisbury and elsewhere. Attempts were made to classicise the Choir of Chartres Cathedral and St. Méry in Paris; and although the drawings of ancient work published by antiquaries were painstaking to a degree, many of them were found to be comparatively valueless as historical records.

Towards the close of the eighteenth century and in the beginning of the nineteenth century, the writings of Sir Walter Scott and the drawings of Samuel Prout assisted in spreading interest in the mediæval architecture in this country—assisted, of course, by the Oxford Movement—with the unfortunate result that in many cases the work of a later period, even then of some historic value, was ruthlessly swept away to give place to lifeless replicas of mediæval work and handicraft.

On the Continent there was an awakening of interest in ancient buildings, as is indicated by Government action which took place in several countries from the seventeenth century onward; and the Papal States and the provinces of Tuscany, Lucca, etc., now composing the kingdom of Italy, issued edicts aiming at the preservation of historic work. These edicts were consolidated in 1902, and further legislation has taken effect as recently as 1920, while it is interesting to record that the Greeks took immediate advantage of their independence to stop the spoliation of the incomparable monuments for which their country is famous, by the passing of an Act in 1834.

In Belgium, Church property was safeguarded by a royal decree in 1824, supplemented in 1835.

In Germany, regulations for the preservation of its ancient monuments have been framed since 1815, and although they would not appear to have statutory sanction, much respect was shown for the monuments. Indeed, Germany is richer at the present time in mediæval Church furniture than any other country of Europe.

Scandinavian countries were in the field as early as the seventeenth century aiming at the preservation of their antiquities, while in France the appointment of a General Inspector of Historic Monuments in 1834 was followed by numerous enactments aiming at preservation, although the understanding of that term in France, unfortunately, would appear to be vastly different from the understanding in England.

In Austria a Royal Central Commission was established about 1864, and in Hungary ancient monuments were placed under the protection of the State in 1881.

England, in accordance with her democratic social organisation, appeared to await the expression of public opinion before committing herself to statutory enactments, and it was not until 1882 that the first Bill dealing with the subject became law. Generally, privately owned monuments and historic buildings in Europe are not under Government control, with exceptions in Italy, Hungary and France. In France such monuments are not usually scheduled, but compulsory purchase is possible, as is also the case in Denmark and Greece. In Spain and Saxony official pressure is exercised. Switzerland even aids private individuals financially in the upkeep of historic monuments. Sweden and Norway have got so far as to lay down the

principle that a monument may be of such an age that it may no longer be held to be private property, while Greece forbids the erection of lime kilns within two miles of classic ruins—for very obvious reasons. This, however, did not prevent the demolition of the old Venetian Tower on the Acropolis at Athens about 1880. In India ancient monuments were protected by legislation in 1904, and certain of the States of America have laid down provisions in their laws for conservation.

Unfortunately this general awakening of a regard for national monuments caused an outpouring of money, raised voluntarily or by compulsion, which went into the coffers of the would-be conservers; and, as a result, great works were undertaken which aimed not at preservation but at restoration and renovation, and even at the removal of such work existing which did not approximate to pre-existing remains.

Ruskin did, indeed, preach conservation consistently, but even those who agreed in principle with preservation of ancient monuments appeared to apply in practice the principles of restoration. I could detail at considerable length, if the time at my disposal would allow, a sad list of examples of this practice in France, involving a vast expenditure upon work of repetitive rebuilding. Such instances would extend into pages of matter, illustrating the grievous and heavy losses which have been incurred; partly, perhaps, as a consequence and a result of the scholarship and knowledge of M. Viollet-le-Duc.

In England, as in France, the damage done owing to over-prodigality of expenditure has been serious and irreparable. For example, to give one instance alone, the restoration of Worcester Cathedral between 1857 and 1874, which involved an expenditure of considerably over £100,000, resulted in handing down to us a building that is externally to all intents and purposes a modern structure. There is no record that major structural problems were involved here, but a great deal of money was spent on refacing owing to the character of the red sandstone of which the cathedral was built. During the first fifty years of Queen Victoria's reign, well over £1,000,000 was spent on twenty of our cathedrals with results that the judicious can only deplore; many of these buildings are now largely modern: particularly is this so in the cases of Worcester, Chester and Lichfield. The East window of Carlisle and the West window of York Minster, probably the finest examples of flowing tracery in this country, and perhaps in the world, were lost to us; the whole having been renewed in both cases. Need I say again that replicas of ancient work, however perfectly and accurately executed, can have no real historic or archaeological value whatever.

Again, long lists of instances could be given of what we have lost in England during the restoration period; the records exist and afford the most painful reading to-day, in the annual reports issued by the Society for

the Protection of Ancient Buildings, founded in 1877 to educate the public on the lines of conservation and preservation as opposed to restoration and renovation.

A word of sincere appreciation of the great work carried out by this society is, I think, called for here. Its aim has been consistent throughout; namely, to enlist the sympathies of the British public in the conservation of every fragment of old work as opposed to repetitive restoration; and if such views are slowly percolating downward to that supposititious person "the Man in the Street," it is largely due to the fine propaganda work done by this society.

Now that legislation is taking its hand in dealing with the problem, certain results accrue which it is claimed should instruct the public still further in the importance of the principles laid down. Certain classes of ancient monuments, etc., have been protected by Parliament by Acts passed in 1882, 1900 and 1910. These Acts were repealed in part by the Ancient Monuments Consolidation and Amendment Act of 1913, and this Act, though of considerable importance, is strictly limited in scope, providing as it does a saving clause for buildings used as dwelling-houses, otherwise than by persons employed as caretakers, etc., and excluding also from the definition of the expression "monument" any ecclesiastical building used for the time being for ecclesiastical purposes. This exclusion in principle rules out all the great English cathedrals, many of the great castles and monastic buildings, and nearly every church in this country; which should make it clear that the importance of obtaining agreement to the principles of preservation versus restoration is greater now than ever.

I should like to make it clear that the departmental organisation under which this work is carried out utilises the Ancient Monuments Advisory Boards appointed for England, Wales and Scotland, and it should be mentioned that our chairman this evening is a most distinguished member of the English Advisory Board. The archaeological and historic aspects of the buildings are further safeguarded by the appointment of a Chief Inspector and Inspectors of Ancient Monuments, who advise the Department on all matters of archaeological and historical moment which arise in connection with the proposed methods of preservation of the buildings. It has often been said that the Ancient Monuments Consolidation Act of 1913 imposes certain restrictions upon the freedom of the private citizen; this is unquestionably true, and as a result of such restrictions the practice of the Government in regard to the national monuments in the charge and ownership of the Crown has been considerably affected and modified. This point is of material importance, as it is clear that in imposing restrictions upon the private citizen the Government must assume an obligation to set its own house in order and to see that the national monuments under its control are properly administered and preserved.

(To be continued.)

A DISTINCTION BETWEEN THE CRAFTS AND THE ARTS

A Distinction Between the Crafts and the Arts*

BY F. W. TROUP [F.], MASTER OF THE ART WORKERS' GUILD

* * * * *

ARTS and Crafts" were an invention of the eighties of last century, and before that they were known merely as "Applied Arts," and in certain official circles they are still so known. There were supposed to be the three great sublimary arts—Painting, Sculpture and Architecture. The last was not quite sublime, as it had to acknowledge, as coming within its control, perhaps I should say rather as coming to its support, the "Applied Arts," or the "Minor Arts," as they came to be called. We must come back to this point later on. Meantime what I want to say is that when the Arts and Crafts Exhibitions were first started, I began to send in various small exhibits, and one year these consisted of a set of decorated lead weights. Your first Principal, Professor Lethaby, fastened on these and without more ado hoisted me into the Council Schools, as the teacher of a class of leadwork, and this brought me into direct touch with the Central School of Arts and Crafts. But Lethaby saw to it that we served an apprenticeship. I, as the amateur plumber, and my more practical colleague Dodds were sent first to the Craft School in East London, where for a whole winter he and I carried on a class without any students, or rather we were our own pupils, making research in the craft of ornamental leadwork to fit us for work in this and other schools. In those days the Central School was in Morley Hall, Regent Street, and our Lead Class was crowded out into the Polytechnic opposite, where it was housed in a sub-basement.

Now I trust that the teachers and demonstrators of this school will acknowledge that I am one of them first and a member of the Council second, and this, I take it, is one reason for my being asked to speak to you to-night. But at the moment whilst I am writing this I cannot for the life of me think what there is to say. I told your Principal as much, and added that I really never felt that I knew anything at all and simply went on with my work, and on the whole that seems to me to be the best thing to say to you—"Go on with your work"—a remark more easily made than it is always to follow. There are, however, a few points that may be usefully considered even about that admonition.

You students have in many respects a very fine time. If you don't make money as fast as your brothers who have gone into business, you have at least, I hope, chosen your own line of work; and even if it is not absolutely the craft you most desired to follow, a craft of any kind gives you an opportunity, a development—we should, I think, call it an education—almost closed to a man who takes up a business career. If you have been lucky enough to get started on an art or craft of your choice and suited to your abilities, the exercise of it becomes both your work and your recreation. There would seem to be no good reason why you should ever stop to play cricket or golf, unless for the very subsidiary reason of health. But your heart will be in your craft and not in your tennis or golf. If you

must stop to eat sometimes, mind you talk "shop." "Shop" is really the only rational talk there is. The Englishman's "shop" is the weather, and as he is never done talking weather he has no right to lay down the law about the bad form of talking "shop"!

In all crafts the workman arrives at certain stages when the work is less interesting. It is, however, a necessary part and has to be done; the ground has to be prepared, the plate flattened or a board sawn up by hand. Now I am convinced that it is an excellent thing to have this interlude to the more highly skilled portion of a craftsman's work. It is one of the reasons why I said just now that you need no recreation—that comes in this part of your work, which is rest to the brain, and in some crafts it is exercise to the muscles as well. At worst, one of the ways to get over these less interesting nodes in work is to see how quickly it can be done without losing good quality or finish—that alone will give it the touch of interest that links it to those parts that call for greater mental effort and for that reason perhaps are the more attractive. But whatever you do, stick to it and don't be slovenly. Slovenliness is one of the cardinal sins.

Much of the routine work to which I am now referring can be and often is cut out of modern craftsmanship by the use of machinery, or it may be left to what is loosely termed unskilled labour. It is easy to say, "Why not let steam, electricity, the circular saw, or the rolling mills do the heavy work for the craftsman; let the colourman present the paints all ready for him to lay them on the canvas; let the 'ghost' in the sculptor's studio point and rough-hew the marble block and so forth?" All this may be plausible or even unassailable in logic, but none the less some will agree with me that it is by no means entirely gain even for the craftsman himself to cut down his share of the work to the interesting and what might be called the "thrilling" parts of it.

We become involved here in much debated ground, the question of the man and the machine; the workman and his tools. What is a tool and when does it become a machine? It has been said that it is a tool so long as the workman masters it and it becomes a machine when it masters the man. It is not mere alliteration which orders the delicate change in this sentence from workman when coupled with tool to man with machine. In the descending scale the man becomes a hand when division of labour has gone so far as to reduce the man to a mere feeder of the machine.

But you will observe that the dictum is not an absolute and final one. If there is any truth in it at all, the man has only to master his machine to become a workman again and the machine a tool. If the workman is a craftsman, then the finished product may quite well not be factory produce only, but craftsmanship aided by machinery. I saw an example bearing on this quoted in the Press the other day. One would imagine that the complicated machinery for manufacture of ordinary sewing cotton had eliminated all craftsmanship from the "hands" attending the machines. Yet when one of the greatest firms in the trade started a sewing cotton factory in Germany and employed local

* Inaugural address, L.C.C. Central School of Arts and Crafts.

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labour for the purpose, it was found that the thread could not be made. The employees had not the traditional knowledge of how to attend the machines. The craft, the human element, may have been reduced to a point of such subtilty that it was supposed not to exist, but even in this extreme case it was by no means entirely eliminated.

This idea is the basis underlying and is the great aim of the society called "The Design and Industries Association"; namely, to make it possible for the workman to become master of his machine; to encourage the invention and making of machines and processes which are capable of being governed by the craftsman. These are the aims of the D.I.A., and not, as some handicraftsmen have asserted, to encourage the manufacture of machine-made goods that cannot be distinguished from handicraft work. The latter is in actual fact what the D.I.A. is out to counter and oppose in every way. In this work it has a long row to hoe and should have the sympathy and encouragement of all true handicraftsmen. We know that the inventors and designers of machinery can produce machines that will do almost anything, good, bad or insufferably indifferent, and another object of the Association is to head off the demand for the last two, so that a demand may be made on the designers of machines to produce one that in its turn produces good products, straightforward, simple and fit for their purpose, eschewing and avoiding all pretence at being the work of the handicraftsman. . . .

I know that some of you are studying as designers of fabrics the bulk of which are woven by the power loom—in other words, you are designing work to be executed by machinery. In order to do this work well, to know the limitations which govern your designs, you must not merely follow the kind of design which has been found to answer hitherto. That is not enough; you ought to know something—in fact, a great deal—about the loom itself and learn exactly how a design prepared on paper is altered in the translation into the actual material by the weaving. Unless you do this you are not free—you are putting on yourself an additional handicap beyond the natural and inevitable limitations of the materials and the machine.

This is only one example among many, and the rule applies to all. Make yourselves master of the machine and its ways, else there is likelihood that the machine will master your design and produce the insufferably indifferent.

A joiner—or more likely the architect who makes the drawing for him—must know whether the door he is designing is to be made by hand or if the wood is to be run through the machine. If it is to be machine-made, the contour of the mouldings must be of a restricted shape to allow full advantage to be taken of the machine. The planing machine, or "cutters," as it is called, has its limitations, and the designer must know all about them. But there is nothing new in all this. . . . The etcher and the printer always had to know and work to suit their respective presses and the quality of their inks and paper. So had the lithographer and everyone else who had recourse to what used to be called "an engine" to complete his work or assist his craft.

I have no wish to argue in favour of a complete return to the mediæval workshop, but I think it is valuable to keep an eye on the change since those days and the difference it

necessarily makes to the craftsman. His work is, so to speak, more concentrated, much of what used to be manual labour being now done for him by rolling mills, steam saw and other machinery.

Perhaps in the art of painting that process has been carried furthest. Who can quote a painter now who grinds his own colours? On the contrary, I have heard painters clamouring with the artist's colourman to strike out of their price-lists all colours that are not absolutely sound and fast. Why? Because many painters know but little of chemistry and don't wish to be troubled with it. . . . That eliminates a great deal of the old craft knowledge from the art of painting and makes it the "sublimary" art *par excellence*. . . .

The sculptor is not quite in the same position. He cannot have his materials prepared for him by a manufacturer. All he can do is to employ a "ghost" with a pointing instrument to act the part of the machine and reduce the manual labour for the master. This is made possible by the extent to which sculptors have specialised in clay modelling. For bronze figures and modelled work a clay or some kind of model is essential, as it is a necessary preliminary in the process of casting in bronze or in any metal. But although it may be a help, a finished clay model is not by any means essential nor was it always used by the great sculptors of marble or stone. It is, however, very essential if a "ghost" is required to machine down the block of stone for his employer, and in the sculptor's studio this is the counterpart to the use of machinery in other crafts.

The sculptor ought to and often does know all about the various stones and marbles, serves his apprenticeship in the working of them, and in that case he becomes or remains more of a craftsman than the painter of easel pictures. I suspect him, too, at times of conniving at being a "minor art" in attendance on his brother architect, and an excellent thing too, for it tends to keep him still more of a craftsman and in touch with his younger brother the carver. There should at bottom be no difference between these two, the sculptor and the carver. Roughly speaking, the former has specialised in the human form, but that difference enables him to stand alone, so to speak; allows of portraiture and opens to him at once the portals to the Fine Arts, closed to what I have called his younger or humble brother, the carver.

There seems to be no valid reason why the painter should not also connive at being a "minor art" in attendance on his brother architect in exactly the same way as I have pictured the sculptor doing. It would help to make more of a craftsman of him and bring him also into touch with his younger and disinherited brother, the house-painter. It would be better still if he would take tips from the coachbuilder, who knows how to do painting that will stand even the London atmosphere.

This last—the London atmosphere—is, I believe, one of the chief reasons why in this country painting and painters are less seen in attendance on architecture than are sculptors and carvers. Even smoke-begrimed sculpture still tells and counts for something, but a smoke-begrimed fresco is not unlike a plain wall smoke-begrimed—so why trouble the painter, unless he can finish it like the top of a coach or like Japanese lacquer, in which case

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his painting could be wiped clean with a damp cloth! That would seem to be the only course open to painters till we cease to pollute the air with smoke and tar and acids.

One thing I have noticed about painters is this, that every one of them without exception, as soon as he begins to paint on walls, perforce becomes the craftsman at once, eager to know all about wall surfaces, how to prepare them and how it used to be done, the best mediums, and all such things that used to form the craft of the painter and that he ought to have had hammered into him during an apprenticeship, but which are now so far lost as to need much experimenting and disheartening failures to re-establish.

I spoke earlier in this paper of my having done something of this kind in regard to the handicraft working of lead. It was a counterpart to what painters—or shall we call them mural decorators?—have to do. We had to dig up the old records in books, find out from engravings and descriptions the old tools and methods of working and then try and fail and try again. But the old methods of casting lead were still practised in a few places, and I remember going to see great sheets of lead cast in the crypts of St. Paul's—the plumber's workshop of the cathedral. This on a large scale is one of the most beautiful sights in all the crafts. The molten lead is tipped up and in a boiling wave of silver spreads itself over the smooth surface of the sand bed and with a shiver freezes into a shining sheet of lead ready for a roof—the whole thing too absurdly simple and much too like a nursery game for such a scientific age as this. In these researches we plumbers had one pull over painters and others engaged in similar work, and that was that in case of a failure everything went back into the pot again—perhaps a little waste of time but none in material.

To revert to mural painting for a moment and the smoke nuisance. Until we have decided to defy vested interests and get rid of smoke in our towns, can we do nothing to encourage painting on the walls of our public and semi-public buildings? What I said just now about frescoes in London was perhaps a slight exaggeration; at any rate, frescoes make an extreme example. We ought, too, even at some sacrifice, to be ready with mural painters when the cleansing of the atmosphere has come about, as come it must, sooner or later. . . . It is extraordinary how nervous municipal and other authorities are about mural paintings. In many cases they don't hesitate to employ a young architect to plan their buildings, which cannot be altered except at great expense, but hesitate very much about employing young (or even experienced) painters to decorate their walls, which can be altered at the cost of a few shillings for whitewash. One reason for this diffidence is doubtless that so many more people think they know something about "art"—which they think of as painting—than there are who know about architecture. This makes criticism (because it is so easy) of paintings more universal. . . .

The readiest way out of this dilemma is what has been tried before and should be tried oftener. Invite students to do the work and announce boldly that it is students' work. Announce also that, if need be, it can be painted out. Once get over this shy nervousness of painted walls and before many years are out the same students may find themselves called in to paint improved versions of their

early attempts, or, better still, to do more painting on other buildings.

If objection on the score of cost is raised, my answer is simple and direct. Save the money for painting by cutting it out of the architect's mouldings, cornices, architraves and other trimmings that are thoughtlessly put on to modern buildings for no reason except that nobody (except Voysey) has ever thought of omitting them. Can't we in this, at any rate, get back to cave dwellings? There were no architraves then, but *there were paintings*.

I have almost overlooked the title of this paper: "A Distinction Between the Crafts and the Arts." (I think perhaps it should have been in the singular, "Craft and Art.") Before you can make a clear distinction you must define the two things to be compared. Shall I attempt to define Art? I might read to you Tolstoi's volume on *What is Art?* Perhaps, however, you had better read for yourselves the fifty or more definitions of Art which he quotes from various writers. Let us for the moment be content with a consideration of Craft. I would say that Craft is knowledge how to do or make things well. It is a knowledge that cannot be acquired merely by reading or by going to classes only. It can hardly be attained at all except by actual practice—that is, you learn to do a thing by doing it. It is best acquired by the old system of apprenticeship, when it develops quite naturally. It forms itself into a kind of collective instinct, evolved by tradition—best methods of work being handed on from father to son, from the master craftsman to the apprentice.

Considering Craft in this way, we see that it has an improving, developing element in it. A good workman has a fresh idea and adds it to the common stock, or he overcomes a difficulty, and that is handed on. If a poor workman follows, these things are not necessarily lost—they are taught him in his apprenticeship and he does the good thing because he knows no other and is not allowed to know any other. If he does not advance he at least does not fall back until another good man comes along with another fresh idea—not a revolutionary outburst and certainly not "an original design"—no craft could stand that—but just a little new way of doing some part of the work better than ever it was done before. By this means the development of a Craft was cumulative, accretional, nothing was lost or dropped except the less good and less efficient—not unlike the struggle for life in the "natural selection" of Charles Darwin.

Now this is how Crafts have developed—must have developed until they reached a very high level of excellence and all the members of a craft were kept up to the standard. It is not our purpose now to consider whether and to what extent some of the crafts have deteriorated and the cause thereof; it is sufficient to know that many still carry on and that much craftlore is handed on by the only sound method, by tradition or legacy from one worker to his follower.

Now let us turn back to architecture, the Art to which I referred as being considered not quite so far sublimated as painting and sculpture. That was perhaps intended to apply more to the modern practice of architecture. Architecture, as everyone knows, has been called the Mother of the Arts. It might better be described as the Art of uniting all the crafts for its own ends, and not necessarily

selfish ends. On the contrary, real architecture in combining and unifying the crafts bestows on each its best opportunity. At its best architecture is the spirit which should permeate this union of the crafts, blending and fusing them into a single whole. Thus architecture is at least the matrix of the crafts. But in modern times the practice of architecture has developed a new craft of its own, which might very well be called the Paper Craft—the art of representing in two dimensions what has ultimately to be created in three—to show, in fact, what a solid looks like when projected on to a plane surface or plan. So far as the practical side of an architect's work in connection with buildings is concerned, this business of planning has, as I say, developed into something very like one of the crafts. The architect has filched much of it from the joiner, the mason and other craftsmen, and made it his own to such an extent that these now are dependent on the paper craftsman for instructions and information which used to be their own.

Now although the architect is responsible for having started this paper craze, some of the less dependent crafts have followed suit in order that they might show to the ignorant architect what lovely things the craftsmen can also do on paper. . . . The workshop way of putting the necessary dimensions on a setting-out board or for large things in the pattern loft is, after all, the right way. It puts a limit on sheer draughtsmanship and the pretty-pretty and gives a chance to the material under the craftsman's own guidance and fancy.

Then there are the books of reference—paper again. Books and books and photographs crammed full up of everything that was ever done in Egypt, China or Peru. The architect uses them, the blacksmith uses them, the carver uses them, the plasterer uses them, so that everything that was ever done anywhere before is being copied in a score of different countries. Orders are given to the architect by his client from books—for clients have them as well as the architects. Thus he gets an order for a palace which is to be exactly like the one on page so and so in such and such book, and like as not this turns out to be a cottage. That is a detail every architect of the modern school is equal to. Then, as the house happens to be built on a steep slope, the owner naturally wants a garden like Hampton Court, with a canal and water garden, or if it is dead flat ground he is sure to demand an upper and a lower terrace "like that beautiful one on page 195 (N.B.—I am sending you the book)." The idea of making, say, ironwork suit its purpose first and develop the fun and amusement that can be got out of the making of it for that purpose, or the idea that the garden might possibly be a better one by leaving it alone or at any rate in laying it out to refrain from asking the help of earthquakes—these, it would seem, are difficult ideas for a man with money in his pocket to spend. I could quote to you actual examples where the kind of thing I have been describing has taken place; things which are very much due to people wanting to copy or reproduce what has been done before or what they have seen elsewhere, never stopping to think that every site and every house would develop its own individuality if a chance were given to the conditions, the requirements and the materials available to dictate its character.

Among the many things which an architect should know and is supposed to learn for this paper craft of his are such things as the proper proportions for the steps of a staircase. A stair may be an easy one or it may have to be a steep one, but in either case there is a right and a wrong series of dimensions, including the height of the handrail and other things of the same kind. The architect must know the correct height for a table, a chair, a sink or basin, and the proper width of a passage or a door. All these belong to his paper craft. Much of it is a craft of dimensions, based on the human form. The dimensions are not rigid, but there are limits which he must never exceed either way, otherwise he evolves bad and uncomfortable dwellings, wasteful plans and costly houses. Knowledge of things of this sort has to be acquired by the young architect in the first years of his career. It is taught him during his apprenticeship, if he serves one, or probably he picks up some of it as a pupil or improver and succeeds in finding out the rest at the cost of his earlier clients when, as often happens, he starts practising before he has learned his paper craft.

But, you will say, all this is merely a matter of building and has little to do with the art of architecture. That is quite true, if architecture merely consists of a screen of columns, arches and cornices neatly fitted on the outside of your building, with other columns planted about inside wherever there is room or excuse. This particular brand of architecture fits our paper craft admirably. On paper it can be made to look handsome, bright and sparkling. It can be made, too, to suggest a reminiscence of the great works of the past. The screen of columns, etc., must not reproduce a Greek temple with a building pushed inside. That was sometimes done a century ago, but at present the system is more subtle and only allows us, if I may be permitted to quote an example, to Selfridgise one side of Oxford Street.

Mind you, it is a great game of skill, this assorting of columns, extracting and fitting together features and details from historic styles of the past. Handled by clever and learned players it would deceive, if that were possible, even the elect; but it is exactly the same game that was played forty, fifty, sixty years ago in the Gothic revival, an episode that is scorned by the players of the up-to-date game.

If what I have here briefly described is architecture, I have nothing more to say, but is it? I have already ventured to call architecture the spirit that permeates building, or—to vary the metaphor—we might call it the magnetic force that attracts, unites and holds together all the ancillary crafts. Now I grant you at once that this spirit and force may exist even in the north side of Oxford Street and in buildings of the Gothic revival. But to exist is not enough; it must pervade and it should be able like a live tree to throw out shoots and blossom of its own, a thing impossible to expect from dead leaves and resuscitated limbs collected from what were long ago living and inspired creations.

What must we do, then, to acquire, to capture this elusive spirit, this force or energy that is to inspire and animate the crafts, to transform building into architecture?

Well, first and foremost, I would advise you not to think too much about it. If you have a seed to sow, do you

NORTHAMPTONSHIRE'S TRIBUTE TO THE PRESIDENT OF THE R.I.B.A.

write an essay on germination? No; you prepare some soil, you sow the seed and water it. No amount of thinking will help it a bit and the spirit of architecture is like that. It will spring up itself, if the ground on which it is planted is dug about and laboured on with zeal and with searching of heart. What I said before to craftsmen I may repeat here to the young architect anxious about his art: "Get on with your work whatever it may happen to be and do it as well as you know how." The work in hand may only be drains. Well, get them out of the way as thoroughly and efficiently as possible—the better chance for architecture to come in. Despise nothing and leave nothing neglected. It is a trite saying: "Never despair," but no man worth his salt can escape a fit of the "blues" occasionally. Well, when it does come you must wait till it is over, and meantime carry on with any uninteresting work that comes to hand. It is my belief that the reverse mood is the more dangerous one, when brilliant ideas come flying off like sparks from a grindstone. It is safer to enjoy these fireworks while they last and then sleep over them. In the cold light of the morning you will, if you are wise, scrap the results. A great architect, speaking on this subject, once said, "When a man feels specially proud and pleased with some particular feature of the work he is engaged on, let him cut that part out. Later on he will be glad."

All this may sound a little hard and possibly unconvincing, but what I want to come to is this, that the architect cannot, any more than the handicraftsman, gain his end by trying to depute all the uninteresting parts of his work and reserve to himself what we have been calling the thrilling parts alone. And yet it is this attitude towards architecture that has filled our modern streets with so much mediocre work, this scrabbling at the skin of things. For that is what it comes to as soon as you begin to eliminate parts of the work you like least and depute them to others. The mental attitude of the architect towards his work should be, as it were, from the core and structure outwards, and anything that detracts from this attitude

lessens his grasp of the whole and is likely to leave him grappling with nothing deeper than the surface finishings and outward appearance of his building. From this position it is but a step to the popular supposition that building is one thing and architecture is another that can be added, if required, at so much per square foot extra.

So we have the two ideas of architecture, the false one assuming that it consists of trimmings to be added or put on like a garment, subject to fashions, subject to styles, subject to periods, and the true one with the spirit informing and vitalising the whole structure—a spirit not to be bought and not easily captured. Where it does exist, it will show itself on the most meagre and plainest of buildings, more readily perhaps than it will through the lavish trappings of a rich and sumptuous one.

You will think I have unduly laboured what may be thought and what may be said on architecture, but fundamentally and with slight variations most of those remarks could be applied to any of the crafts. As we saw before, the congeries of crafts which contribute to the making of a building must each be animated by this self-same spirit if the structure is to emerge from its chrysalis state, not as building but as the something more which is architecture.

After all, then, by a circuitous route we do actually arrive at some kind of understanding of what the distinction is between Craft and Art.

We have seen that the spirit that may infuse building and transform it into architecture must in like manner permeate the craftsman's work if it is to be more than a piece of dull manufacture. And notwithstanding their alleged sublimation, both painting and sculpture are crafts, and even they do not rise above the level of "dull manufacture" unless animated and elevated into the something more which is Art.

We must never strain a metaphor too far, but with this proviso I think we might liken the union of the two, Art and Craft, to a living body—Craft taking the place of the material body in which Art is the vitalising spirit.

Northamptonshire's Tribute to the President of the R.I.B.A. (Mr. J. Alfred Gotch)

Typical representatives from all parts of the county of Northamptonshire were present at a complimentary luncheon given in honour of the President of the Institute at Northampton on the 15th instant.

With regard to the occasion, Sir A. Brumwell Thomas writes:—

"If Dr. Johnson was right in what he wrote in one of his letters to Sir Joshua Reynolds, that every man is possessed with the desire to appear considerable in his native place, then the President of the Royal Institute must have realised at the ceremonial at Northampton last week one of the greatest of human wishes. Certainly those of us who went down from London came away with the impression that the Royal Institute itself appeared more considerable by reason of the tribute that was paid to Mr. Gotch by his native county at the luncheon given

in his honour, presided over by the Marquis of Exeter, Lord Lieutenant of the county, and attended by a great company, not only of architects practising in Northamptonshire, but also many county people connected with the public life in Northamptonshire—the Bench, of which Mr. Gotch is a justice; Quarter Sessions, of which he is Deputy Chairman, and other bodies with which he is connected.

"Colonel Stopford Sackville, in proposing the toast of the guest of the day, gave expression to the great regard in which Mr. Gotch is held in the county for the contribution he has made to architecture and for his services in the public and official life of the county. Mr. Gotch comes from a county rich in the tradition of the period of architecture with which his name in literature is associated, and he brings a wide experience in public

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affairs that will be invaluable in the conduct of the affairs of the Royal Institute during his presidency."

The large and distinguished company of guests included: The Marquis of Exeter, Lord Lieutenant of Northamptonshire (in the chair), Lord Lilford, the Marquis of Northampton, Sir Charles Knightley, Bart., Sir Ryland Adkins (Chairman of Northamptonshire County Council), Sir Arthur de Capell Brooke, Bart., Sir A. Brumwell Thomas, Sir Henry Randall, Colonel S. G. Stopford Sackville, Mr. C. Smyth, the Mayor of Northampton (Councillor T. D. Lewis), Mr. A. H. Sartoris, Mr. G. Reavell (Vice-President Northern Architectural Association), Mr. S. F. Harris (President of the Northamptonshire Association of Architects), Colonel John Brown, Mr. G. Brudenell, Mr. W. G. Dobie (President Liverpool Architectural Association), Colonel G. Eunson, Mr. T. C. Gotch, Mr. H. Hankinson, Mr. Owen Parker, Mr. J. D. K. MacCallum, Dr. A. H. Millington, Mr. A. Keen (Hon. Secretary R.I.B.A.), Mr. Ian MacAlister (Secretary R.I.B.A.).

Colonel Stopford Sackville said, in the course of his speech proposing the health of Mr. Gotch, it was surely no slight achievement for Mr. Gotch to have become so well known in the world of art as to climb to the top of the architectural profession, and emerge out of the twilight of provincial renown into the noontide of metropolitan celebrity. But all were agreed the honour was well deserved by his literary gifts and practical talent, of which he (Colonel Sackville) had proof at Drayton. Colonel Sackville expressed the pious wish that as rural and urban districts have inspectors of nuisances and surveyors of roads, they might also have travelling architects, to whom the passing of plans for new buildings and the restoration of old might safely be entrusted. They congratulated Mr. Gotch on the signal honour that had been conferred upon him, and with all their hearts wished him long life and prosperity.

Mr. Gotch, in his reply, said:—

I find it difficult to express in adequate words my heartfelt thanks for the manner in which this toast has been proposed and accepted.

When I look upon the pictures which have been drawn I cannot but admire and be thankful for the kindness of the hands that wielded the brush. In truth, looking at the position from my own point of view, I can discern little but an endeavour on my own part to do what came to hand with what ability I might. But if I feel that the colours have been applied with a full brush, I am none the less grateful for its generous use. I cannot too deeply thank the speakers for their kind words, nor you, my lords and gentlemen, for receiving them in so kind a spirit.

More especially is this the case when I remember that this distinguished company is largely, although not entirely, composed of dwellers within the county; for I am a Northamptonshire man from the crown of the head to the sole of the foot: and, in a transverse direction, from any one suitable point to another.

Being thus a Northamptonshire man, and pursuing architecture within its boundaries, it is with singular

pride and satisfaction that I find myself placed in the presidential chair of the Royal Institute of British Architects: for that fact is significant of the widening of interests in the Institute. This is the first time that a President has been chosen whose headquarters lie outside the London cab radius.

The Royal Institute has been in existence now for some 90 years: it was founded as a Learned Society, and it has numbered among its members practically all those architects who have left their mark on modern British architecture. But with the passing years and the inevitable changes accompanying them, its scope has slowly altered, and, although we have not diminished in our love of learning, we have widened our borders in the desire to include in our ranks all architects of ability and good fame, whether steeped in learning or not. Local societies have been taken into alliance, not only from England, Scotland, Wales and Ireland, but from the Dominions over the sea; and it is no exaggeration to say that wherever the British Flag flies, there is the influence of the Royal Institute felt: establishing a high standard of professional conduct, helping the student in his studies, examining him as to his competence, and passing him forward well equipped for his career, and filled with the devout, if sometimes delusive, hope that he may acquire that modest share of prosperity to which alone the average architect can aspire. For the average architect dare not pitch his ambitions too high; with him virtue is largely its own reward. But fortunately the pursuit of his calling is itself a delight. His interests are so varied, his knowledge must be so diverse, that, so long as he has any work, dull moments can be but few. And outside his professional work there lies that vast, that fascinating region, intimately associated with his daily tasks, that region dotted over with ancient buildings, the study of which is not only delightful in itself, but is of unspeakable value to him in attacking the problems of modern design.

To preside over a body which includes the foremost architects of the time, and vast numbers of others, born to blush unseen, which keeps its finger on the pulse of far-distant lands, this is indeed a great honour and a great responsibility. But, as every organism adapts itself to its environment, as the dyer's hand is subdued to what it works in, so I trust to be enabled, with the help of a most loyal and efficient staff, to cope with whatever situation may arise, and to maintain the high traditions of my predecessors.

The duties of the President are varied and multifarious. In addition to presiding at the ordinary functions of the Institute, there devolves upon him the task of appointing suitable men as assessors of competitions and arbitrators in building disputes. He has to conduct delicate negotiations, to make tactful suggestions, to help his brethren in their occasional endeavours to move the inert mass of constituted authority, and to

CORRESPONDENCE

advance the cause of architecture in all directions, and not least with the general public.

Many other duties are his, and among the more arduous is that of dining-out. If the esteem in which the Institute is held by other bodies is to be measured by the number of invitations which the President receives to dine with them, then indeed is its reputation secure.

To comply with all these invitations the victim would need the bodily capacity of a Daniel Lambert, the absorbent qualities of a Sir John Falstaff, the digestion of Gargantua. But with the help of an iron constitution, and (when necessary) with that of a skilled medical adviser, I hope to pull through.

As for to-day—I have no fears, for should outraged nature clamour for healing and redress, the great law of compensation would come into play, and she would be more than recompensed by the kindness of this great and distinguished gathering.

I use no idle words when I say that the memory of this occasion will never fade, but will be cherished to the last day of my life, and it will, I hope, stifle the secret fear that the feast is rather the measure of your goodwill than of the merits of your guest.

My lords and gentlemen of the county, and you, my professional brethren, and all others from without its borders, I thank you from the bottom of my heart.

Sir Ryland Adkins and the Marquis of Exeter, in subsequent speeches, referred to the President's public services to the county and as an architect.

Correspondence

STRAND-ON-THE-GREEN, CHISWICK.

11 Gray's Inn Place, W.C.1,
6 December 1923.

To the Editor, JOURNAL R.I.B.A.—

SIR,—In the *Builder* of 23 November, there is a note to the effect that the new embankment wall recently erected by the Chiswick Urban District Council has been made to conform with the wishes of the Art Standing Committee of the R.I.B.A. by the addition of a wide splayed coping, well weathered and projecting each side. Further, that the R.I.B.A. has thanked the Chiswick U.D.C. for the consideration shown to the Institute's wishes.

The first part of this statement is so wide of the truth that the facts should be made known generally, as follows.

Early in 1923 the attention of the Art Committee was called to the fact that the Chiswick U.D.C. was about to rebuild a portion of the embankment wall at the above. In view of considerable anxiety which was being shown by local residents and other members of the public as to the Chiswick Council's intentions the Art Committee approached the Chiswick Council on

the matter. After repeated enquiries over a period of three months or so the Chiswick U.D.C. consented to an investigation of their proposals.

Thereupon the Art Committee appointed three of its members, of whom I was one, to meet representatives of the Chiswick U.D.C. and certain public-spirited residents of the neighbourhood on the site, when it was found that the work was already considerably advanced, and showed a portion of the wall completed and faced with random rubble masonry of a very ugly and mechanical appearance. It was explained that the wall was to be finished with an iron-spiked unclimbable fence.

Following discussion the representatives of the Chiswick U.D.C. agreed to the suggestion of the representatives of Art Committee that the remainder of the wall facing should be of old stock bricks—of which the Council had plenty at their yard—of the character shown in parts of the old river walling, that the parapet should be finished with a plain, thin stone coping, and that the railing should be omitted.

Some two months later the R.I.B.A. was informed by the Chiswick U.D.C. that they were unable to secure the necessary adjustments in their contract, and that the work was being continued according to the original scheme. In view of this a statement explaining the Institute's action in the matter was published in the *JOURNAL* and, I believe, in the architectural and general Press.

Since the recent reference to the matter in the *Builder* I have visited the site and found the work completed in the original ugly random rubble facing, pointed in cement with a sort of engineering joint, and capped with a mechanically square and smooth stone coping, 14 inches by 3 inches in section, which does not project over but is even a little narrower than the parapet wall. The effect is that of a slice of rather rich plum cake with a generous slab of almond icing to it; the R.I.B.A. evidently thinks with me in this for it has swallowed it whole.

The *Chiswick Times* of 16-11-23 says that the letter from the R.I.B.A. states "... the work as now executed by the Chiswick Council at Strand-on-the-Green entirely meets the views of the Art Standing Committee." Having now seen the wall I regard this statement with the greatest astonishment.

Until one remembers that the composition of the present Art Committee is not the same as that of 1922-23 it is difficult to understand its feelings of approval and gratitude towards the Chiswick U.D.C., and as one of the three representatives of the Art Committee of 1922-23 I wish to dissociate myself entirely from any such complacence.

To put the matter in a nutshell, the Chiswick U.D.C. has snubbed the R.I.B.A. and the R.I.B.A. has thanked the Chiswick U.D.C. for doing so.—I am, Sir, yours faithfully,

ARTHUR WELFORD [A.].

JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

14 Gray's Inn Square, London, W.C.
17 December 1923.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—As one of the Hon. Secretaries of the Art Standing Committee, I do not think it is within my province to enter personally into a discussion through the medium of the R.I.B.A. JOURNAL, on the merits or demerits of what might—on the face of it—appear to be a somewhat unfortunate termination to the efforts of the Art Committee in this matter, but in view of the fact that the next meeting of the committee cannot take place until early in the New Year, I feel that the inferences contained in the latter portion of Mr. Welford's letter should not be allowed to pass without some immediate comment.

The present Art Standing Committee has in this particular matter endeavoured to secure continuity of action consistent with that taken by last year's committee, and to this end one of the members who originally acted with Mr. Welford on the small sub-committee formed to deal with this matter, and who was, moreover, thoroughly acquainted with the whole circumstances of the case from its initiation, was deputed to inspect and report on the work as finally executed, and it was solely on his advice and report that the letter of approval was sent to the Chiswick Council.

Possibly this line of action has not, in the present instance, led to the most satisfactory result, but be that as it may, the inferences that Mr. Welford draws regarding the ideals of the present committee as compared with those of last year must be seriously qualified by these facts, and possibly even more so when it is stated that of a total of 21 members, 13 of last year's committee still remain.—I am, Yours faithfully,

WINTON NEWMAN [F.]

Joint Hon. Secretary, Art Standing Committee.

CASEMENTS OR SASH WINDOWS.

Beckenham.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—May I be allowed to give my opinion on this subject?

Sashes with their linings and architraves give a finished appearance to a room, well-made sashes give very little trouble as regards noise, and the best flax lines last a long time. Ventilation is easy, both sashes can be opened as required, and the frames can be bedded so that a large portion of the frame shows, thus giving the effect so pleasing in Georgian houses.

An excellent window fitting was used in many of the schools erected by the London School Board which is a combination of sash and casement, the lower portion consisting of an ordinary pair of sashes, the head forming a transom above which is a casement fitted with gearing to open and close, the whole of the sash bars are stout, the panes small so that the scale of the building is not destroyed by large sheets of glass.

Casements are objectionable in every way: the sills are frequently high above the floor, and the top so far below the ceiling, that the air of the room is not changed.

When the casements are open the curtains are blown about, thieves can easily get in, and children fall out.

The portion above the transom is rarely opened, and I have noticed that the majority on the Continent (especially in Holland) are fixed, except in very modern buildings, so that the rooms are without ventilation where it is most required.

Therefore, in my opinion, the only merit in casements is, the glass throughout the façade is on the same plane.—Yours faithfully,

HENRY LOVEGROVE [A.].

HISTORICAL MONUMENTS OF "MINOR IMPORTANCE."

Mr. F. R. Hiorns has written the following letter to *The Times* with regard to the preservation of historical monuments of so-called minor importance:—

In the interesting references in *The Times* of to-day to the publication by the Historical Monuments Commission of a further volume of the Essex survey, it is mentioned that the monuments recorded for that county reached the remarkable total of 5,596. This bears impressive witness to the exceptional wealth of our country in buildings, or parts of them, of historic and artistic interest.

The published information also shows that the great mass of these examples are, in respect of size and location, what would be looked upon as works of minor importance—such, for example, as small cottages, though perhaps many centuries old. It is probably for this reason, as your leading article states, "they are seldom visited by strangers unacquainted with their special points of interest, and, unless their guardians or owners have a perception of their historic or artistic importance . . . they are exposed to grave dangers of neglect or even of destruction." The truth of this, as applied to such cases generally, is made apparent by frequent appeals for the financial help of private persons to save them, but, as both interest and generosity in such matters are bound within a limited circle, it follows that every year invaluable examples of the beauty embodied in the useful crafts of past ages disappear for ever from our midst. A condition of affairs so much to be deplored as this cannot be in accord with the wishes of thoughtful people, and, as time goes on, it becomes increasingly necessary to restrict losses in respect of what is, undoubtedly, one of the most educative and vital forms of our national wealth.

While, therefore, the Commissioners' investigations and published lists of historical monuments are of the greatest use and importance, the necessity still remains for the financial help to be available that, in the last resort, can alone prevent the ruin or destruction of such objects as the schedules include but do not protect. The Government very rightly contributes, from public funds, towards our national art collections. And is not beautiful work enshrined in old buildings—even in the minor examples—equally worthy of such consideration?

Employment in the Building Trade

DEARTH OF SKILLED MEN.

The following letter from Mr. Arthur Keen (Hon. Secretary), appeared in *The Times* of 7 December :—

Apart altogether from political considerations, any detailed information about the official statistics of unemployment quoted by Sir William Beveridge would be of great interest.*

In the building construction industry 112,000 men are stated to be out of employment, but as far as one can hear from architects in all parts of the country there is actually a general and very serious shortage of skilled building men. Bricklayers, carpenters, and masons are scarce; plasterers are a constant difficulty, and I have just heard of a large contract in the London area for which plasterers are actually being picked up here and there in Scotland and brought to London. The unemployment must therefore be mainly among the labourers, although some of it is explained by lack of skill in the mechanics. Builders are constantly complaining that out of a dozen men taken on only three or four really know their trade and can be retained after the first few days.

It is a very serious matter that among the young fellows who came out of the Army there are great numbers who are not equipped for earning their living. Those who have had a superficial training in some trade have not sufficient skill to ensure regular employment, and many of those who seek work as labourers have not the physical strength that it requires, to say nothing of the very considerable amount of rough skill in digging or concrete mixing and scores of other things which the regular builder's labourer possesses. This shortage of skilled mechanics is no question of tariffs or free trade, and it affects the public closely, because it means that building involves far more time and cost than should be necessary; it means, further, that the unskilled men must stand idle.

The Council of this Institute is so convinced of the fact of the dearth of skilled labour in the building trade that it has set up a committee to study the matter. I cannot speak for the other trades that Sir William Beveridge has referred to, but it is not probable that lack of skill arising out of war conditions is responsible for much of the unemployment in them, and in many instances might not the Board of Education do more to supply the place of the old-fashioned apprenticeship which has become so rare?

"HOUSE AND GARDEN."

The December number of *House and Garden* sustains both in illustrations and text the excellent quality of earlier issues. The article "Relating the House to its Site" is illustrated by delightful pen sketches by an anonymous artist. Among the contributors of articles to the issue are Mr. Aldous Huxley and Miss Alma Gluck.

Early in the New Year Messrs. Bell will publish an illustrated volume on the ancient architecture of Western Asia. It will deal with Chaldaean, Hittite, Assyrian and Persian architecture, and will embody the results of recent exploration in Anatolia and Mesopotamia. It will attempt to trace the interdependent relations of these several phases of art, and to indicate their effect on the general architectural tradition.

* Mr. Keen refers here to a previous correspondence in *The Times* between Mr. Amery and Sir William Beveridge.

Exhibitions

HAND-PAINTED POTTERY.

The exhibition of Mr. and Mrs. Alfred Powell's china at Brook Street Gallery is more interesting than the many other previous ones we have enjoyed. And mainly so, because of the improvement in lustre and in the quality of design, which has, besides its sensuous qualities, an interest both intellectual and emotional. The five heraldic plates are remarkable in every quality and interest. Designed to go against a white wall, we feel sure the effect of colour will be refined and rich.

The little octagonal dish with eagle is so beautifully drawn and balanced that any of the Early Japanese artists might have been proud to do it.

Above this plate is a clever and original design for a circular dish with pool and fishes and a border on the rim of buildings reflected in the water, quite amusing and pretty in effect.

The "variety set" tea service is so gay and reminiscent of nature's joyousness, one wishes all one's plates and dishes might be similarly sprinkled with sprigs of flowers.

Mr. and Mrs. Powell are such delightful artists that one wonders why the manufacturers do not provide them with better shapes for their pottery. Some of the old shapes revived in jugs and bowls are as good as they can be. But we saw no cups or teapots that gave any pleasure by their shapes.

The texture and the glaze still bear the impress of mechanical perfection which makes us long for more of the Chinese quality. The pitted "blobby" surface, that when glazed plays with light as if it enjoyed the game. Why are we so sadly smooth and mirthless? C.F.A.V.

MR. LEE-HANKEY'S SKETCHES AND DRYPOINTS.

A considerable collection of Mr. Lee Hankey's water-colour sketches, etchings and drypoints is at present on exhibition at the Lefevre Galleries, in King Street, St. James's. This artist's work, in any medium, is distinguished by accurate drawing, and by simple and direct statement. He chooses in his figure subjects peasant types, of the land or the sea, and expresses with intimate sympathy the character which labour on the sea or land brings out in the tillers of the soil and those who take a toll of the sea. His groups of a woman and child are numerous at the present exhibition, depicted with reality, with sentiment, but wholly without sentimentality. Mr. Lee Hankey's artistry in etching, its breadth and delicacy, has long been established. E.H.M.

STAINED GLASS

AT THE VICTORIA AND ALBERT MUSEUM.

The Swiss Minister, Monsieur C. R. Paravicini, has lent to the Victoria and Albert Museum seven panels of early stained glass, which are now exhibited on the stairway leading from Room 131 to Room 112 on the first floor. Three of the panels, originally in the Cathedral, Passau, belong to the Salzburg school and are dated 1494. The remainder are rare early Swiss work—two representing the Virgin and St. John the Evangelist, of either the Constance or the Zurich school of about 1430; and two are heraldic panels of the school of either Constance or St. Gall, dating from about 1440.

Allied Societies

LEEDS AND WEST YORKSHIRE ARCHITECTURAL SOCIETY.

PRESIDENTIAL ADDRESS BY MR. ERIC MORLEY [F.], F.S.I.

At the Annual General Meeting of this Society on November 23 the President in the course of his opening address said:

Although this is the second year of my Presidency, the feeling of gratitude which characterised my opening remarks last year still remains with me, and is to-night the chief cause of my satisfaction in being able to address you again.

Your officers have served you well, and they have made the position which I feel so honoured to hold both easy and agreeable for me.

Your Council's action in awarding the Society's new Travelling Studentship of £20 to Mr. F. Chippendale has now been more than justified, for he has recently obtained, in addition, the British Institution Scholarship, of the value of £75 per year for two years. This scholarship is a much coveted distinction, and we offer our congratulations to Mr. Chippendale on his successful effort to secure it.

Mr. Charlton's increasing insistence that the interests of the Society must always be considered before his own is the good fortune of us all, with possibly the single exception of that, at present, unknown individual who will one day have to succeed him.

Remarks of this kind were, I do not doubt, made on a similar occasion concerning Mr. W. H. Thorp, the first Secretary of the Society. Mr. Thorp has now left us, as you know, for better things: for a climate more reliable and an environment less sordid than we in the West Riding could ever hope to offer him. It is satisfactory to record that his untiring efforts for the Society, and his architectural contributions to the city of Leeds, did not go unrewarded, nor his praise unsung, before he left the district. Mr. Thorp was, years ago, one of that small band of workers who strove long and hard for a proper recognised status for the provincial architect. Only in recent years, however, has his work borne fruit, for only latterly has the voice of the North been heard with a welcoming interest at Royal Institute meetings. But things are at last as they should be, and the old good-natured tolerance has now been permanently replaced by a full recognition of our influence and power. It is only fitting to remember that our thanks are also due to the efforts of Mr. Paul Waterhouse for the encouraging progress that has been made.

The last R.I.B.A. elections, revealing, as they did, an altogether new feeling amongst its voting members, marked still another step forward, and the number of provincial architects now serving on the Council is larger than ever before. It may be of some interest to the members of this Society to know that in that election 64 per cent. of its voting members returned their ballot papers, the highest percentage for any Allied Society in England being 84½, and the lowest 55. The figures show that we recorded about the average percentage. It is true, of course, that for the great majority of us the voting papers contain simply a "list of names," but we in Leeds and

West Yorkshire have surely some few members who can guide us, if only we are sufficiently interested to consult them. It must, at least, be apparent to all that the provincial members of the R.I.B.A. will now be able to secure their demands at any future election, if only their full voting power is exerted to do so.

Most important of all, and for the first time in history, gentlemen, we have elected a provincial architect to the chair of the Royal Institute. It may, in addition, be recorded that the Royal Gold Medal has been presented to another, for Sir John Burnet, though he works in London, can surely still be regarded as equally one of ourselves. We shall not, then, be unduly sanguine in fostering the hope that we are, at last, coming into our own. It only remains for each one of us, to ensure our further advancement, to grasp the opportunities to our hand.

These, I submit, are a good deal easier to recognise than they were before the European War. For, devastating as its effects have been, and in spite of the trying times we have had to face, we cannot surely do other than express relief that the hiatus in building which accompanied it has proved, now it is over, a great help to us. It is surely beyond doubt that the innate conservatism of the North has always, in the past, shown a tendency to retard rather than to hasten progress, and that the changes which have taken place until recently have, for the most part, been so gradual and sporadic as to elude the majority of us. The sudden developments have been phenomenal, and the general outlook, as affecting building, has been so stimulated and improved that our relations are to-day with a new type of building owner. In other words, our clients are no longer content, as in the old days, simply to "jog along," but have realised to the full that only the most modern and progressive methods will suffice for them, as these only will ensure the successful conduct of their present-day business ventures.

As it will be generally admitted that history through the years shows a steady advancement of building, we can easily illustrate this graphically, and show, with time as the horizontal basis and progress as the vertical, exactly what has taken place. It will, in this way, be apparent that the curve which indicates this advancement has risen, in the period of rather more than five years, to a point which in normal times would only with difficulty have been reached in at least a quarter of a century. Progress has been almost too rapid, and, for this reason, we should take due warning to be well and fully prepared for the sudden reaction which must follow. Especially, then, let us take care that those we are here to serve do not overreach themselves, so that this same reaction, inevitable as it may be, is at least reduced to a minimum.

The different housing proposals, indicating as they do the exact nature of the pitfalls most to be avoided, should provide at least one lesson for our careful consideration. For if, as we are told, the standard of life within these islands is to be determined, not by what is desirable, not even by what is reasonable, but by what world prices inexorably decree, is it too much to predict that these houses, built for a standard of life described by politicians as "fit for heroes," may actually prove, in the end, beyond the economic capacity of those for whom they were

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intended? That some form of reaction may be looked for from the present grandiose proposals would appear, then, to me at any rate, to be inevitable; but that the progress finally maintained will help to justify the present chaos is, we cannot doubt, as certain as it is gratifying. A similar reaction, I think, may be looked for from that other idyllic solution of the housing problem—the bungalow. Time alone will prove the usefulness or otherwise of this type of dwelling-house, but few of us here to-night would predict for it anything but a very hazardous future, as soon as normal times are again restored. But if, amongst ourselves, these dangers of reaction are realised, the lessons of this abnormal period, empirical as they may now appear, should prove most helpful to us, and the many vital changes which have been brought to light as a result of the war should set a permanent new standard for architects and clients alike. The old conservatism has been dispelled, and those who build are now able to contemplate their requirements in two distinct aspects, “as they were” and “as they are.”

The increased and uncompromising demands of the retail trade are at least one indication of this same newly acquired faculty. Few of us can walk down Regent Street, where the work of the great John Nash, so long the admiration of us all, is now being gradually demolished, without being arrested by the revolutionary changes which are there taking place. The supremacy of the shopkeepers, now definitely and permanently assured by the power of the multiple stores, is changing the streets of London, even as it is those of our provincial cities, for all time. Nothing has affected so vitally the street architecture of this country as the crying demand for glazed acres of shop windows. It is the shopkeepers' one essential for successful trading, and even the most conservative of architects have been compelled to modernise their ideas, and to modify the scale of their elevations, to provide it.

This has been achieved by the shopkeepers, but the shortage of office accommodation, calling equally for attention, is surely another example of these suddenly apparent and devastating troubles. In Bradford it has been considerable, though it is true that at the moment things are easier, because of the state of trade. But we are worse there than you are in Leeds, partly because of our having to restrict the really valuable part of the city to the small flat area in its centre, but partly also because you have already in this city a larger share of modern office buildings to utilise.

The only possible solution—and, in spite of what I have just said, it applies in both cities almost equally—is higher buildings. I am not advocating sky-scrapers 600 feet high, but buildings of from six to eight storeys. A great deal has already been said on this subject, both for and against, but it appears to me that in Leeds and Bradford, at any rate, expansion in an upward direction is both desirable and inevitable. Any town with a limited central area, with a limited number of streets suitable for offices (and by that I mean near the important centres of civic and industrial life), has its business locality finally restricted or confined, so as to make lateral extension, except on the very smallest scale, almost impossible. The width of our streets is, of course, a governing factor, but, as Mr. Delissa Joseph pointed out some time ago, the recent case of

Charles Semon and Co., Ltd. v. Bradford Corporation has established one fact for our guidance: that a building half as high again as the width of the street will still leave a sufficiency of light for the opposite owner. There is little doubt that since the war the number of clients who incline to this desire for higher buildings has increased, but here again a note of caution in dealing with them is essential. It is not usually feasible to erect such buildings on small sites, for the reason that the proportion of area required for lifts and staircases is often too great to ensure a sound financial undertaking. Sites must be sufficiently large to provide these necessities with economy, and the interests of a city are better served by one owner selling to, or sharing with, his neighbour than by either covering his own small site with a building not really suitable for the position it occupies.

So much, then, may be said of the demand for shops and offices; but the modern mill and factory owner also has his problems, and, even in his case, a new set of conditions have now presented themselves. Light and air are hailed as proved aids to efficiency, and welfare work, including the building of canteens, sports pavilions and the like, is now recognised as indispensable in every really large and up-to-date works.

But perhaps the most marked change of all amongst these magnates of industry is their readiness to look to the future, to visualise a completed factory even though a small building only is at the moment proposed. One of our difficulties in the past has been to obtain a really clear idea of our client's ultimate intentions, causing regrets for which we were blamed, but not responsible. This new type of client will simplify the work we undertake for him considerably, and we must thank the war and the trade boom which followed it for the helpful advance that has been made.

These are but a few of the newly grasped conditions and requirements in modern building, but to fulfil them with distinction we architects of the provinces are better equipped than ever before in our history. The whole of the present-day resources of the building trade are known to us—our reward for granting interviews to the long line of specialist representatives who have waited on us since building recommenced—and all are at our disposal: the steel-framed building, with its special adaptability to the modern demands I have outlined; the improvement in builder's tackle, facilitating speed in erection; the various types of reinforced concrete, including tubular floors of either concrete or brick; the use of metal work in so many attractive forms, for shop fronts, doors and windows; the modern methods of electric lighting (those of us who heard Mr. Pye's paper two years ago will remember how he showed that illuminating engineering is now almost an exact science); the introduction of electricity in mills; and the multiplicity of wall and floor coverings for every position and purpose. With present-day requirements so defined and with modern methods to our hand, we have nothing to fear. My own view is that we have proved our capacity in housing schemes. Though it may not be generally recognised, there was no architectural problem in these schemes which was not more than adequately solved by the architects of this country. Professors of economics the majority of us are not, nor are we politicians; but if

the Government's various housing proposals have so far failed, it is surely on one of these grounds only, and not from any lack of skill on the part of the architects or builders who tried to carry them out.

There seems no reason, then, why architects, even in the West Riding, should ever again look back. The men who will follow us in the profession, the students who are here to-night, have better facilities for developing their art and more increased opportunities for study than ever were available for us, or at least the great majority of us, at the time, now longer ago than we care to think, when our own training was in progress. On one occasion last year I visited the School of Art whilst the preparation of designs for the front of a large Post Office was in progress. I was amazed at the high standard of excellence in that room, and though it did occur to me that the importance of scale and proportion as a preliminary essential for a façade of that description had possibly escaped one or two students at the outset, I felt really envious of the facilities the school provided. In spite of all this, I am going to say one or two words of counsel to these same students, more especially to those among them who have either just started or are just starting as practising architects.

Without attempting to be satirical, and recognising to the full the value of their school training as a sure and sound foundation for all classes of subsequent building, I would still remind them that the nature of their earlier work will not, for the most part, include at all the planning of great monuments or the erection of buildings with imposing façades. It will rather consist of the alteration of houses, the building of garages, and other very much smaller contracts. But should they feel disappointed or disheartened at the lack of public confidence this might seem to reflect, it will help them to remember that even garages are of two kinds—good and bad—and that it is just as essential to do their best with these smaller buildings as it is to achieve greatness with the larger. For if the crooks of a client's garage door work loose in the piers, causing the door to sag on its hinges, he is apt to seek out another architect for the next work he has to place. "For," he says, "if 'So-and-so' lacks even the qualities requisite for the building of a successful garage, how much more will his talent fail when required for the erection of a spinning mill!" There is nothing so true in our profession as that only the best is good enough, that success is only achieved by giving constant attention to every smallest detail. If young architects give this requisite attention they will have more work than they can do, and when that time arrives they will do well to have grasped early two other points of importance.

First, they should cultivate strenuously the faculty of quick thinking, of coming quickly to a decision. Every architectural problem has a variety of solutions, and many of these must occur to every architect as he tries to evolve a design. He can, if he wishes, spend many weary hours carefully weighing the relative advantages of each of them, and, at the end, the ideal solution he was seeking will be as far away as ever, proving his exhausting effort to have been largely expended in vain. It is true that every problem requires a full consideration, that every possible avenue to success must be explored, but the power of a quick volition is one of the architect's greatest time-savers, and

the students will be well advised to cultivate this power before those other indecisive and vacillating methods have a chance to become a habit with them.

Secondly, with every possible diffidence, I would inform them that, however sound and thorough their training, and however inviolable their position as architects, in spite of all this, a good builder is their best friend. Remembering that the autocratic and dictatorial architect is not always the ideal, they should see that they work actually with the builder, and not exclusively apart from him. They should consult him whenever his experience can be of value. Fresh from the school, they will be gifted with a range of knowledge by the side of which that of the average builder appears limited and unimportant. They will know, for example, the load in tons per square foot which can safely be superimposed on "hard compact gravel," but information of this kind has unfortunately little value unless it is coupled with an equal ability to decide exactly what type of foundation is really intended by this very comprehensive description. Because in points of this kind an experienced builder can be of assistance, they will surely do well to consult him, that by doing so they may obtain his valuable and willing help towards a successful completed building.

I am told it was the deplorable lack of co-ordination between the architect and his craftsmen that really led to the historic confusion at the Tower of Babel. Although that was a long time ago, it is still for us to profit by it. For while to learn from the experience and mistakes of others is perhaps the most difficult method of acquiring knowledge available, it is at the same time the best method I know, and I commend it to the students to-night, that they may ensure, by studying the lessons of the past, the greatness of architectural achievement in the future.

THE READING SOCIETY OF ARCHITECTS.

A series of four lectures, organised by the Reading Society of Architects, was part of the winter programme of the Reading branch of the Workers' Educational Association. The lectures were therefore purposely made non-technical both in language and method of treatment. The first lecture was given by Mr. Ronald P. Jones, M.A., on 24 October.

THE GREEK POINT OF VIEW IN ARCHITECTURE.

By RONALD P. JONES [F.J], M.A.

Mr. Jones began by explaining that the phrase "point of view" was chosen to show that no attempt would be made to give a complete survey of the work of each period; though it would have been less impracticable to do this with Greek architecture than with that of any other period because of the limited scale of all Greek life and art, and because the unique influence of Greek architecture has depended on not more than a dozen surviving buildings, almost all of one type, and comparatively small in size and simple in design.

In the two centuries from 550 B.C. onwards, the foundations of European politics, philosophy, history, mathematics, science, drama, and the fine arts were all laid by a few small city states, and in every branch of activity the intellect was the supreme factor.

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The most concise and perfect description of the Greek point of view in art could be found in Pericles's claim in the famous Funeral Oration:

"φιλοκαλοῦμεν μετ' εὐτελείας."

an expression which cannot be translated in so few words, but may be paraphrased "we cultivate the fine arts without extravagance."

Pericles referred to actual economy of cost, but the words may be applied in a wider sense to the highest quality of Greek art—its restraint, simplicity, refinement of taste, and freedom from any ostentation or vulgarity. The Greeks aimed in all things at the utmost clearness, lucidity, and definition, in order to satisfy the intellectual test, and architectural expression had to comply with these standards; and, in doing so, had to renounce many sources of effect which were commanded by other races and periods. The sombre majesty of the Egyptian temples, with their colossal scale and calculated mystery and gloom of their interiors; the playful intricacy of the Saracenic mosque; the romance and picturesqueness of the Gothic cathedral with its "dim religious light"; these were alike denied to the Greeks. They excelled in sculpture, the most definite and lucid of the arts, and their conception of the divine was merely the human form idealised to a higher perfection.

Even the Greek landscape is lucid and intellectual in its appeal: the land is barren and rocky, and the colouring subdued, and all its beauty comes from its outline and from the marvellous clearness and luminous brilliance of the air.

The architectural forms were simple and highly abstract. The system of construction with column and lintel expressed repose, dignity, and stability as contrasted with the restless strain and exuberance of the Gothic arched system. Translated into terms of sound, a Greek temple would be represented by the slow movement of a symphony, while a Gothic cathedral would suggest an intensive bombardment in a battle of masonry.

The Greek Doric column is the most perfect expression of the function of support which has ever been designed; all its lines and details emphasise this function, as in the tapering of the shaft, the fluting (which also plays an important part in breaking a hard division of light from shade) and the spreading and outline of the echinus.

The architecture was essentially external, and was conceived from the outside, while a Gothic church is conceived from the inside, and even so, downwards from its stone vault. Moreover the external design was not, as in Gothic work, a clear expression of the internal plan. The temple usually consisted of two halls of unequal size, back to back, but there is no indication of this in the external design, and nothing to show at which end the main entrance may be found. In fact, as the remains at Segesta prove, the temple was actually built from the outside, the colonnade being erected before the building which it surrounds.

The lecturer illustrated these points with slides taken from his own photographs in Greece and Sicily, and showed the evidence for the wooden origin of the Doric order, and the method of constructing and finishing the columns. The remaining time was given to the Acropolis at Athens, and to the refinements of design found in the

Parthenon, pointing to a marvellous sensitiveness of vision in the Greeks, which could detect and take pleasure in minute adjustments and curves which only careful measurement reveals to modern eyes.

After a brief discussion of the temples at Girgenti and Paestum, the lecture closed with the quotation of Plutarch's beautiful tribute to the buildings of the age of Pericles:

"Every piece of his work was immediately, even at that time, for its beauty and elegance, antique; and yet in its vigour and freshness looks to this day as if it were just executed. There is a sort of bloom of youth upon those works of his, preserving them from the touch of time, as if they had some perennial spirit and undying vitality mingled in the composition of them."

THE ROMAN POINT OF VIEW.

By Paul Waterhouse, P.P. R.I.B.A.

7 November.

Mr. Paul Waterhouse opened his discourse by disclaiming any intention of proving that the Roman people would have acknowledged a point of view at all. Probably, since the best art was spontaneous, they had no consciousness of a policy in architecture as a nation. National views on architecture were, he pointed out, very different affairs from the traditions and secrets within the craft itself.

Setting aside as erroneous the notion that the Romans were mere blind copiers of the Greeks and artless appropriators of the achievements of other and earlier nations, he proceeded by the aid of slides to develop his opinions on the trend of architectural cause and effect in the periods of Roman supremacy. The conditions and problems of Rome had, said the lecturer, a quite extraordinary parallel in the circumstances of modern England. There was hardly a problem of our own however baffling to which we could not apply the test "what would Rome have done," and very few to which Rome did not supply either an answer or a suggestion.

The Roman position as regards anterior architecture wherever found was not that it was foreign stuff to be borrowed but that, Rome being mistress of European civilization, it was Rome's.

Further, the employment of anterior forms developed or undeveloped was not pillage but merely the carrying out of that process of leaning on the past which was the only acceptable method of architecture in any of the great periods.

THE MEDIAEVAL POINT OF VIEW.

By Major H. C. Corlette [F.], O.B.E.

21 November.

Major H. C. Corlette began his address by referring to the evidence of a continually developing tradition of building through all periods of history. It was to be seen in the relationship of Greek and Roman ideas of design to one another and of both to earlier Egyptian forms. He then showed that all mediaeval building was related to Roman work either by direct influence or through the work of the Byzantine builders. But the

mediaeval point of view grew rapidly away from both these influences, and moved on to the use of new methods unknown before. It was not apparently a conscious view, but rather an attitude of mind, an instinct of freedom that enabled them to make discoveries. They were practical hard-working men, not moved by weak emotions, but stirred by energy of mind and body to overcome new problems of structure by every and any scientific device they could use. But in this spirit of enterprise, of experiment, they attacked all questions, whether of government, of administration, or of building. By doing so they discovered the practical superiority of the pointed arch over other forms as a means by which to solve the special difficulties presented to them. In the result they produced all the wonderful varieties of Gothic architecture. But this Gothic work, which in itself was an expression of their sense of freedom, of liberty, was used under organised and approved restraints. In the northern parts of Europe they built as the climate required and the materials available allowed, and in the south they allowed the same considerations of sense to influence them in their work. Geography left its impression on their architecture. They never copied others who had built before them, and they never imitated their own successes.

The influence of the mediaeval point of view was not confined to a period from, say, the tenth to the fifteenth century; it extended, especially in England, till the end of the sixteenth century, and later and during the latter part of this period the Gothic mind was at work experimenting, with wonderful success, on the new and more modern problems of planning and design. Gothic architecture was not a thing of religious impulse or feudal demands, not a thing of traceries and cusps or any other particular details. It was more an attitude of mind that attacked questions of building with sound sense, converting all difficulties of plan or construction into something usefully beautiful. Tradition among the craftsmen was its backbone; co-operation among them gave it power. The craft guilds were a school of workers. They were, in fact, a Workers' Educational Association, and they lived and learned, not only by books and words, but by the things they could touch and see, always searching for ideas of perfection by means of action and adventure, experiment and enterprise. The mediaeval point of view produced achievements which have never been equalled in beauty nor surpassed in brilliance of intellectual power.

THE RENAISSANCE AND MODERN POINT OF VIEW.

By W. E. Vernon Crompton.

5 December

Mr. W. E. Vernon Crompton, before proceeding with the consideration of the Renaissance and modern point of view when applied to architecture, drew attention to three points which must be borne in mind. Firstly, it was to Greece and Greco-Roman thought that we must look for a true conception of the nature of architecture as an activity in which order and beauty were the chief values. Secondly, that architecture was fundamentally the expression of an attitude of mind, and consequently was the best example of man's activity that was available

whereby the value of civilisation might be tested. Thirdly, the lecturer went on to inquire how it came about that the style of architecture previous to the Renaissance which we call Gothic was displaced with such apparent ease, the change we witness from Gothic to Renaissance being more of the nature of a break than an evolution, the reason being that the mediaeval scheme of thought was intentionally incomplete. During the Middle Ages certain avenues of thought were forbidden; there was consequently no joy in the untrammelled pursuit of knowledge as an end in itself: such an attitude towards life contained the elements of decay. Further, we must remember that there existed an enormous mass of ancient learning which only awaited discovery: it was the task of the Middle Ages to resume this heritage of knowledge, and in so doing it absorbed that which was eventually to blossom as the Renaissance.

After this preface, the lecturer, with the help of slides of various buildings in Italy, France and England, proceeded to consider the Renaissance point of view with its scheme of values, laying particular stress upon those humanistic qualities of order, reticence and fastidiousness as to the form and shape of things which were so prized by the masters of the Renaissance. As Renaissance architecture developed, it became more and more an aristocratic expression, especially in France: a strong tradition was formed in methods of design and technique centralised in the French Academy founded under Richelieu, and later organised by Colbert in the reign of Louis XIV. for the purpose of bringing art into line with the other activities of an aristocratic civilisation, so that it might redound to the stability and credit of the State.

The lecturer then proceeded to show how the principles of architectural town planning which had been evolved by the later Greco-Roman civilisation, but lost during the Dark Ages, were resumed and developed during the Renaissance. The modern point of view might be dated from the decline of the political aristocracy in France and England, and the rise of the new ignorance under which the Renaissance spirit decayed.

We then find the ancient activity of building dividing itself quite illogically into two, architecture and engineering, the former being practised somewhat in the manner of a mystery or cult because it was not understood by the people at large as it was understood by them during the Renaissance; the latter being purely utilitarian and cut off from the classic humanism of antiquity and the Renaissance, from the beauty of life and the higher spiritual values. This, together with the rise of the Romantic movement in England and France, was the chief influence which accounted for the anomaly in the modern point of view as regards architecture. A fresh synthesis based mainly upon the scale of humanistic values of the Renaissance must prevail among the people generally before a great and consistent school of architecture could re-arise in this country.

At the close of the lecture the chairman expressed the hope that the Reading Society of Architects would arrange other similar lectures, as they were invaluable in educating the public in architecture. The need for such education was apparent when the heterogeneous buildings now being erected throughout the country were considered.

OBITUARY

Legal

Thomas v. Cooney.

A claim by an architect for charges in abandoned work—estimated cost £106,250—at 1½ per cent., based upon the R.I.B.A. scale, clause 5 (a), was recently tried by Mr. Justice Salter at the Liverpool Assizes. The defendant pleaded that there had been no specific appointment of plaintiff as architect. The Judge ruled that the appointment, although not specific, was sufficiently implied and maintained. He acknowledged a difficulty in determining the amount of remuneration. Evidence in support of the R.I.B.A. scale had been given by two Fellows of the R.I.B.A., and counsel for the defendant had quoted cases referred to in Hudson's *Law of Contracts* in which the Judges had repudiated the R.I.B.A. scale as having no valid authority. Mr. Justice Salter stated that he did not entirely share that view; he acknowledged that he had been greatly assisted by the evidence of the two expert witnesses, and ruled that as the plaintiff had not brought the scale before the defendant's notice beforehand, he (the Judge) could only regard it as a guide in assessing the remuneration. It appeared to him that the scale might be inadequate in the case of smaller buildings, but over-generous in the case of larger. He gave judgment for the plaintiff in a sum amounting to rather less than one-third the amount claimed upon the scale, with costs for the plaintiff—adding that if the plaintiff could satisfy him, or any other Court, that the scale was binding upon the public, he would be entitled to the full amount claimed.

The judgment in this case confirms the warning expressed in the final clause of the last Annual Report of the R.I.B.A. Practice Standing Committee (see JOURNAL, Vol. XXX, No. 12, 28 April 1923, page 374), and emphasises the importance of a clear and definite understanding—if not a formal and specific contract—with the client, at an early date, both as to appointment as architect and as to the terms of remuneration.

WM. H. ATKIN-BERRY [F.].

Chairman Practice Standing Committee, R.I.B.A.

HASTWELL GRAYSON, M.A. [F.].

Obituary

J. CAMPBELL REID [F.].

Mr. J. Campbell Reid, who died on the 30 November, aged 44, was educated at Allen Glen's School in Glasgow and at Glasgow University and afterwards studied at the Beaux Arts in Paris.

He had an extensive practice in Glasgow, occupying offices variously at Blythswood Square and St. Vincent Street.

During the course of his practice he carried out the works of many business and public buildings and of residential property, practically all of these being works of considerable magnitude.

The following are a few typical examples of his work:—Messrs. Rattray's warehouse at Candleriggs and Bell Street, Glasgow, for Messrs. McKechnie. The B.B. Skating Rink at Victoria Road, Glasgow. The B.B. Cinerama at Victoria Road, Glasgow. Pavilion Skating Rink at Ayr.

Among his smaller undertakings in Scotland were:—Club House at Cathkin Braes Golf Club. "Wynfields" House, Polmont, near Glasgow.

He also carried out various works in England, among the principal of these being the following:—Enamel works at Bushbury, Wolverhampton, for Messrs. Macfarlane and Robinson. Business premises and offices at King Street, London, E.C.

Mr. Campbell Reid also prepared a scheme, which, in the opinion of many, was the most feasible one submitted for the development of the whole of the Devonshire House site in Piccadilly.

Shortly before his illness he had prepared a new scheme for a large portion of the Devonshire House site comprising two high-class theatres and a large restaurant.

During the period of the war Mr. Reid served as an officer in the Royal Naval Volunteer Reserve, and since his return to business had carried on his London practice at 6 New Burlington Street, Regent Street, London, W.

ARCHITECTS AND ANCIENT BUILDINGS.

The attention of the Council of the R.I.B.A. has been directed to the following extract from a report in *The Times* of 21 November 1923 of the proceedings of a congress of Archaeological Societies in union with the Society of Antiquaries:

"Professor Prior (Cambridge) deprecated the work of the architect, who was born with the idea, and confirmed in it by his training, that he had to make old things new. He would never attempt to preserve, but always wished to put in his own work. Therefore the architect was not fitted to protect and preserve ancient churches."

The Council desire to record their absolute repudiation of the statement reported under Professor Prior's name, and to point out that the most conservative handling of ancient buildings of which any record exists has been under the direction of architects, and that the architectural profession is peculiarly qualified by its training and instincts to be entrusted with the important work of protecting and preserving ancient buildings.

BOARD OF ARCHITECTURAL EDUCATION.

R.I.B.A. INTERMEDIATE EXAMINATIONS.

The attention of candidates is drawn to the fact that the time allotted for the optional subject C.3 (Design) will be increased, at all future Examinations, from 4 hours to 6½ hours—i.e., from 10 a.m. to 1.30 p.m. and 2.30 p.m. to 5.30 p.m., instead of from 10 a.m. to 2 p.m. as previously.

JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

NOTES FROM THE MINUTES OF THE COUNCIL MEETING, 3 DECEMBER 1923.

R.I.B.A. EXAMINATIONS.

(a) The Board of Architectural Education reported that two candidates had passed the Intermediate Examination in Sydney and one candidate the Special Examination in Cape Town.

(b) The Overseas Final Examination qualifying for the Associateship will be discontinued after January 1924, and in place of the Overseas Examination the Intermediate, Final and Special Examinations of the R.I.B.A. will be held in the Dominions overseas by arrangement with the Allied Societies concerned.

(c) The following schedule of subjects has been laid down for the Examination in Professional Practice for Students of Recognised Schools exempted from the Final Examination :—

- (1) Professional Conduct ; Duties and liabilities of Client, Architect, and Builder ; Architect as Agent of Client ; Architect as Arbitrator.
- (2) Forms of Contract and Contract Documents, including General Clauses in Specifications.
- (3) Law of Easements ; Rights of Landlord and Tenant, including Dilapidations.
- (4) Building Acts and Bye-laws.

UNIVERSITY OF LONDON.

Mr. Paul Waterhouse [F.] and Mr. Arthur Keen [F.] were reappointed to represent the R.I.B.A. on the University of London Architectural Education Committee for the year 1924-1925.

MR. JOSEPH PENNELL'S ETCHINGS OF NEW YORK.

The Council have received from Mr. Joseph Pennell [Hon. Associate] a gift of six etchings of new buildings in New York for the R.I.B.A. Library.

PROVINCIAL CONFERENCE, 1924.

The Provincial Conference of 1924 will be held at Oxford in July.

FELLOWSHIP.

Under the provisions of Bye-law 12 Mr. Alfred C. Bosson was elected a Fellow of the R.I.B.A.

BRITISH CONFEDERATION OF ARTS.

Mr. H. V. Lanchester [F.] was appointed to represent the R.I.B.A. at a meeting of the British Confederation of Arts.

THE IDEAL CLASS ROOM.

Mr. G. H. Widdows [F.] was appointed to represent the R.I.B.A. on a Joint Committee appointed by the Medical Officers of Schools Association to investigate the design of Class Rooms.

THE BRITISH WATERWORKS ASSOCIATION.

On the recommendation of the Practice Standing Committee the Council have informed the authorities concerned that the R.I.B.A. is strongly opposed generally to the enforcement of the Association's Model Bye-laws (1) because they are not framed so much for the prevention of waste of water or for the public benefit as for an increase in the power of the Water Authorities which are the constituent bodies of the Association ; (2) because the standardisation of taps and other fittings and the fixing of minimum weights for such fittings does not necessarily minimise waste, but does increase the cost of production ;

and (3) because such standardisation is liable to destroy all incentive to invention.

PROFESSIONAL CONDUCT.

Under the provisions of Bye-law 24 a Licentiate was censured and suspended for six months for quoting fees lower than those prescribed by the R.I.B.A. Scale when applying for appointment as architect to a public authority.

Competitions

SOUTHAMPTON ADMINISTRATIVE OFFICES.

The Competitions Committee desire to call the attention of Members and Licentiates to the fact that the Conditions of the above Competition are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime Members and Licentiates are advised to take no part in the Competition.

CAIRO NEW LAW COURTS.

With reference to the warning notice already issued in regard to the above Competition, the Competitions Committee of the R.I.B.A. desire to inform Members and Licentiates that they have requested the promoters, by cable, to give some assurance that the Conditions would be amended so as to conform with the Regulations for International Competitions. No reply to this cable has been received. The attention of the European and American Architectural Bodies has been drawn to the unsatisfactory state of the Conditions, and it has been suggested to them that they should take similar action in support of the R.I.B.A.

IAN MACALISTER,

Secretary R.I.B.A.

CITY AND ROYAL BURGH OF DUNFERMLINE WAR MEMORIAL.

NOTICE TO ARCHITECTS AND SCULPTORS.

The Dunfermline War Memorial Committee invite architects and sculptors in the United Kingdom to submit designs for a monument to be erected on a site in the immediate vicinity of the ruins of the abbey and palace above Pittencrieff Glen, at a cost of £3,000. On receipt of one guinea—which will be returned on receipt of a *bona fide* design—competitors will receive conditions of competition, plan of site, and photographs of surroundings.

Assessor—Sir John J. Burnet, A.R.A., R.S.A.

Applications, which will be received on or before 1 January 1924, should be made to :—

Andrew Shearer, Esq., Town Clerk, Hon. Secretary to Committee.

City Chambers, Dunfermline,
15 December 1923.

ARCHITECTURAL DESIGN FOR A NATIONAL THEATRE.

At the instance of the British Drama League the proprietors of *Country Life* announce a competition for designs for a National Theatre. The League is organising a theatre section in the Palace of Arts at the British Empire Exhibition, and will award four prizes as follows : First prize, £250 ; second prize, £100. For the best model sent with a design, £25 ; for the best perspective view of

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the interior of the larger auditorium, £25. Mr. J. Alfred Gatch (President R.I.B.A.), Sir Edwin Lutyens, R.A., Sir Lawrence Weaver, K.B.E., Professor C. H. Reilly, Professor Hubert Worthington, Mr. Harley Granville-Barker and Mr. Albert Rutherston have, with Mr. Geoffrey Whitworth, as Hon. Secretary, undertaken to act as jury of award. All drawings and models are to be sent in not later than April 26. Full particulars of the competition were published in *Country Life* of the 8 and 15 December.

Notices

THE FIFTH GENERAL MEETING.

The Fifth General Meeting (Business) of the Session 1923-24 will be held on Monday, 7 January 1924 at 8 p.m. at 9 Conduit Street, W.1, for the following purposes:—

To read the Minutes of the General Meeting (Ordinary) held on 17 December 1923; formally to admit members attending for the first time since their election; to proceed with the election of the following candidates for membership, whose names were published in the *JOURNAL* for 24 November (page 59), and who have been found by the Council to be eligible and qualified for membership according to the Charter and Bye-laws and recommended by them for election:—

AS FELLOWS (6).

ASHTON: ARTHUR, P.A.S.I. [A. 1920], Clifton Chambers Wood Street, St. Anne's-on-the-Sea; 1 Caryl Road, St. Anne's-on-the-Sea. Proposed by the Council.

BROCKLESBY: JOHN SYDNEY [A. 1905], Long Lodge, Merton Park, S.W.19. Proposed by W. R. Davidge, R. J. Thomson, W. Curtis Green.

CARUS-WILSON: CHARLES DENNY [A. 1909], The University, Sheffield. Proposed by L. Keir Hett, J. J. Joass, Stanley Hamp.

ELTON: PERCIE ION, F.S.I. [A. 1910], District Surveyor for Wandsworth West, Bank Chambers, 85 High Street, Wandsworth, S.W.18; "Carleton," Lightcliffe Road, Palmers Green, N.13. Proposed by Professor R. Elsey Smith, Sir Aston Webb, W. R. Davidge.

FRERE: EUSTACE CORRIE [A. 1890], 1 Lincoln's Inn Fields, W.C.2; The Charterhouse, Charterhouse Square, E.C.1. Proposed by Sir Aston Webb, Arthur Blomfield, Herbert Baker.

HANSCOMB: CHARLES ERNEST [A. 1910], Station Approach, Sanderstead, Surrey. Proposed by W. E. Riley, A. O. Collard, Alfred Cox.

AS ASSOCIATES (2).

BUTLER: AUSTIN RICHARD [Special War Examination], 84 William Street, Melbourne, Australia. Proposed by Rodney H. Alsop, Walter R. Butler and the Royal Victorian Institute of Architects.

HALL: ALEXANDER SERGEANT [Special War Examination], 360 Collins Street, Melbourne, Australia. Proposed by Rodney H. Alsop, Walter R. Butler and the Royal Victorian Institute of Architects.

To consider the following Report:—

ACADEMIC DRESS FOR MEMBERS AND LICENTIATES.

At a Special General Meeting held on 30 April 1923, the proposals for the adoption of an Academic Dress were discussed and approved in principle, and the Council were requested to appoint a Committee to consider the details of the costumes and to invite suggestions from Members and Licentiates.

On 7 May 1923 the Council appointed Mr. W. E. Riley,

Mr. W. Gillbee Scott and Mr. W. W. Scott-Moncrieff to serve on the Committee above-mentioned.

On 17 December 1923 the Committee submitted the following report to the Council:—

REPORT OF THE COMMITTEE APPOINTED TO CONSIDER SUGGESTIONS ON ACADEMICAL DRESS, IN ACCORDANCE WITH THE DECISION OF THE GENERAL MEETING, DATED 30TH APRIL 1923.

We have been deterred from meeting earlier than the date given through the regrettable illness of Mr. Gillbee Scott.

Several written suggestions have been submitted on this question, and a still greater number of verbal suggestions has been made. The criticisms written and the verbal criticisms on the suggested type of Academic Dress are generally in the direction of simplifying it so that it can be readily assumed without removal of the ordinary everyday costume. The "biretta" is generally thought to be too ecclesiastical, and every verbal suggestion on this part of the dress is in the direction of adopting the ordinary head gear of an Academic Dress.

We therefore recommend that the Dress be so far modified as to admit of rather loose sleeves being adopted, and the modifications necessary for Licentiate, Associate and Fellow being made in the use of the orange colour and the "stuff" of the general costume, viz., an alpaca dress for Licentiate and Associate with a "piped" edging of orange for the Licentiate and an orange band for the Associate. A silk dress for Fellows, with hood as given in the original suggestion, with orange lining and other details as originally submitted. That the "biretta" be replaced by a soft cap and mortar-board with tassel of orange colour.

These are generally the suggestions we are prepared to recommend the Council to submit to the general body of Members when dealing with the question.

We hesitate to alter the original design, on which we had the valuable assistance of Mr. Kruger Gray, whose experience in kindred questions is well known.

W. E. RILEY.

W. W. SCOTT-MONCRIEFF.

W. GILLBEE SCOTT.

The Council submit this report for the consideration of the General Body, but recommend that the proposal should be dropped forthwith.

SPECIAL GENERAL MEETING

At the conclusion of the Business Meeting a Special General Meeting will be held for the purpose of considering a recommendation by the Council for the repeal of the Regulation under Bye-Law 3. [See p. 70 of the R.I.B.A. Calendar]

R.I.B.A. PRIZES AND STUDENTSHIPS, 1924.

The award of the R.I.B.A. Prizes and Studentships for 1924 will be announced at the General Meeting to be held on Monday, 21 January 1924, in the Meeting Room of the Royal Society, Burlington House, Piccadilly, W.1.

The exhibition of the works submitted will open on Tuesday, 22 January 1924, in Gallery No. VI., at the Royal Academy and close on Monday, 4 February 1924.

The exhibition will be open daily, free to the public, between the hours of 10 a.m. and 6 p.m.

JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

VISITS ARRANGED BY THE ART STANDING COMMITTEE.

The following is a list of the visits arranged for the Session by the Art Standing Committee. The visits will take place on Saturday afternoons, and Members and Licentiates are cordially invited to attend. Cards for each visit will be issued, and can be obtained on application to the Secretary R.I.B.A., 9 Conduit Street, W.

1924.

26 January.—Bank of England. 23 February.—Derby House. 22 March.—Wembley Exhibition. 26 April.—Kensington Palace. 24 May.—Knole Park, Sevenoaks.

Members' Column

LEEDS SCHOOL OF ART.

REQUIRED.—An Instructor in Architectural Construction and Design for the School of Architecture, Leeds School of Art. The selected candidate will take charge of studio architectural construction classes under the direction of the Head of the School. Salary will be in accordance with the Burnham Scale for Teachers in Schools of Art.

Applications should be lodged on or before 1 January 1924. Forms and further particulars may be obtained from the undersigned.

James Graham,
Director of Education,
Education Offices, Calverley Street, Leeds.

ROOM TO LET.

ARCHITECT, Charing Cross, has Furnished Room To Let; sole use. Also combined office facilities; telephone; moderate rent.—Apply Box 1920, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

CHANGE OF ADDRESS.

Mr. W. ALLISON, A.R.I.B.A., has moved to No. 50, Rathbone Place, London, W.1. Telephone, Museum 8385.

MESSRS. HAROLD BAILEY AND GUILFORD DUDLEY.
Mr. HAROLD BAILEY [F.], Architect, has taken into partnership Mr. GUILFORD DUDLEY [Licentiate]. The firm will practise as Harold Bailey & Guilford Dudley, Architects, at 74, Eccleston Square, Westminster, S.W.1. Phone: Victoria 9589.

PARTNERSHIPS WANTED.

ARCHITECT, A.R.I.B.A., with varied experience, capital and small connection, seeks Partnership.—Apply Box 7123, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A., M.S.A., of 20 years' experience, at present holding an official position under a County Borough Council in the North of England, is desirous of meeting an architect with a view to Partnership (preferably in the Manchester district). Special experience in housing and development of large estates.—Apply Box 8123, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

APPOINTMENTS WANTED.

A.R.I.B.A., with varied experience, would undertake work in London or Suburbs on behalf of provincial or Scottish architects, or would be glad to do work in his own office for any London architects who require temporary help.—Apply Box 1603, c/o Secretary R.I.B.A., 9 Conduit Street, W.

A.R.I.B.A. of experience desires Assistantship with view to Partnership, or would take over existing practice if owner is desirous of retiring from active work.—Apply Box 5312, c/o Secretary R.I.B.A., 9 Conduit Street, W.

Much experienced ASSOCIATE in practice seeks collaboration with another gentleman in West End, preferably a senior, desiring more leisure or partial retirement, as Manager, in return for nominal remuneration and use of office, or by some other arrangement.—Apply Box 9123, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

QUALIFIED MEMBER R.I.B.A., with 25 years' exceptional and varied experience, at present assisting well-known Factory Specialist, desires to meet Architect requiring expert services with a view to Superior Assistantship and possible Working Manager. Would undertake the preparation of practical and economical schemes in his own office on behalf of Architects requiring first-class assistance. Very wide knowledge of up-to-date building construction, steelwork and reinforced concrete, executing both the design, details and calculations with due regard to economy, practicability,

etc.—Apply Box 1212, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

A.R.I.B.A., with several years' varied experience, competitions, perspectives, working drawings, Academy work, will shortly desire re-engagement. London preferred.—Apply Box 1112, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ARCHITECT and SURVEYOR'S ASSISTANT requires employment. All-round man: schools, domestic work (large and small) and general practice. Moderate salary.—Apply Box 1332, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

ASSOCIATE R.I.B.A. (28), Public School education, extensive English and some Colonial experience, would like to meet Architect in or near London requiring assistance with his practice with a view to partnership. Trained Architectural Association, London. Experience in well-known London offices, energetic, sound design, planning and general knowledge; capable of taking entire charge when necessary.—Apply Box 1712, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ARCHITECT'S ASSISTANT shortly disengaged, at present assisting M.S.A., A.R.I.B.A., City Architects. Sketch plans, working drawings, details, measuring existing buildings, levelling, draft specifications, etc., with good general office routine. Reply Box 8023, c/o Secretary, R.I.B.A., 9 Conduit Street, W.1.

LICENTIAE, experienced in London work, seeks an engagement as assistant. Accustomed to preparing working drawings and specifications with calculations for structural steelwork. Thorough knowledge of London Building Acts.—Box 3123, c/o Secretary, R.I.B.A., 9 Conduit Street, W.1.

APPOINTMENT VACANT.

APPOINTMENT with commercial firm, commencing salary £600 a year, with prospects of large increase.

For further particulars apply to the Secretary R.I.B.A., 9 Conduit Street, W.1.

Minutes IV

SESSION 1923-24.

At the Fourth General Meeting (Ordinary) of the Session 1923-24, held at the Royal Society of Medicine on Monday, 17 December 1923, at 8 p.m.—Mr. J. A. Gotch, F.S.A., President, in the chair. The attendance book was signed by 14 Fellows (including 7 Members of the Council) 23 Associates, 5 Licentiates, and a very large number of visitors. The Minutes of the meeting held on 3 December 1923 having been taken as read, were confirmed and signed by the chairman.

The Hon. Secretary announced the decease of the following members:—Robert Henry Kerr, elected Fellow 1907; Percy Dean Lodge, elected Licentiate 1911. And it was RESOLVED that the regrets of the Royal Institute for the loss of these Members be recorded in the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The following Members attending for the first time since their election were formally admitted by the President:—Sidney Toy [J.], R. A. F. Riding [J.].

The Secretary announced that the Council had nominated for election on 7 January 1924, 6 candidates for Fellowship and 2 candidates for Associateship. The names of these *candidates, having been published in the JOURNAL, were taken as read (see page 59).

Mr. Raymond Unwin [F.], having read a paper on "Higher Buildings in Relation to Town Planning," and illustrated it by lantern slides, a discussion ensued, and on the motion of Mr. H. C. Gooch, chairman of the London County Council, seconded by Mr. E. R. Forber, C.B.E., of the Ministry of Health, a vote of thanks was passed to Mr. Unwin by acclamation and was briefly responded to.

On the motion of the President, seconded by the Hon. Secretary, a cordial vote of thanks to the President, Council, and Members of the Royal Society of Medicine for their generous hospitality in lending their rooms for the purpose of the Royal Institute meetings was passed by acclamation.

The meeting closed at 10.30 p.m.

* The names and addresses of the candidates, together with the names of their proposers, are published in the present issue under the heading "Notices."

